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ABSTRACT

This sourcebook presents reading guides for 27 literary works frequently used by secondary school English teachers. The guides contain an overview of the work, a pool of instructional objectives for each work, a variety of activities, a series of discussion options, suggestions for evaluation, and annotated lists of related works. Included are: "Foreword" (T. C. Ley); "A Summary of Critical Approaches" (A. Dunlop and D. Clark); "Sherwood Anderson's 'I'm a Fool'" (A. Stanley); "Truman Capote's 'A Christmas Memory'" (V. M. Stallings); "Willa Cather's 'My Antonia'" (L. Dewey); "Geoffrey Chaucer's 'The Canterbury Tales'" (K. Jeane and others); "Stephen Crane's 'The Open Boat'" (K. K. Brown); "F. Scott Fitzgerald's 'The Great Gatsby'" (J. Fletcher); "Charlotte Perkins Gilman's 'The Yellow Wallpaper'" (R. F. Gray); "Ernest Hemingway's 'A Farewell To Arms'" (E. Nash and others); "Homer's 'The Odyssey'" (V. W. Cranford); "W. W. Jacobs's 'The Monkey's Paw'" (V. V. Johnson); "Sarah Orne Jewett's 'A White Heron'" (J. M. Knipp); "James Joyce's 'A Portrait of the Artist as a Young Man'" (P. Gatlin and C. G. Smith); "Franz Kafka's 'The Metamorphosis'" (D. Yarbrough); "Jack London's 'The Call of the Wild'" (S. Banasiak); "Arthur Miller's 'Death of a Salesman'" (E. Cannon and L. Richardson); "Flannery O'Connor's 'Good Country People'" (J. B. Cross); "George Orwell's 'Animal Farm'" (L. M. Davis); "W. H. D. Rouse's 'Gods, Heroes, and Men of Ancient Greece'" (G. W. Crabb and R. A. Hendon); "William Shakespeare's 'Julius Caesar'" (O. King and C. Oten); "William Shakespeare's 'Romeo and Juliet'" (G. Watford and C. Smith); "Percy Bysshe Shelley's 'Ozymandias' and Morris Bishop's 'Ozymandias Revisited'" (R. Thompson); "Eudora Welty's 'A Worn Path'" (R. Foster); "T. H. White's 'The Sword in the Stone'" (C. Hannah); "Tennessee Williams's 'The Glass Menagerie'" (L. K. Benson); "Paul Zindel's 'The Pigman'" (B. Lang and L. Brooks); and "Beowulf" (S. N. Haas and others). (HB)

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Sourcebook for English Teachers

Volume 2

Developed in the 1987 Summer Humanities Institute

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SOURCEBOOK FOR ENGLISH TEACHERS

DIRECTED READING/TEACHING GUIDES FOR SELECTED LITERARY WORKS

VOLUME 2

DEVELOPED BY
PARTICIPANTS OF THE 1987 SUMMER HUMANITIES INSTITUTE IN LITERARY CRITICISM AND THE TEACHING OF LITERATURE

COLLEGE OF EDUCATION
DEPARTMENT OF CURRICULUM AND TEACHING
HALEY CENTER 5040
AUBURN UNIVERSITY, ALABAMA 36849

TERRY C. LEY, EDITOR

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DOUGLAS ALLEY, PROJECT DIRECTOR

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FOREWORD

Terry C. Ley
Department of Curriculum and Teaching
Auburn University

The resource guides reproduced in this volume were written by participants of the 1987 Summer Humanities Institute in Literary Criticism and the Teaching of Literature, a five-week institute conducted on the campus of Auburn University, Alabama. Funded by a grant from the National Endowment for the Humanities, the institute was designed to provide opportunities for secondary school English teachers to expand their knowledge of literary criticism and their abilities to apply that knowledge to instructional planning based upon sound teaching principles.

Throughout the institute, participants devoted mornings to attending lectures and participating in discussions related to selected critical approaches and assigned literary works, all of which are commonly anthologized and thus are frequently taught in secondary schools. During their afternoons, participants considered reading theory and its applications to the teaching of literature, developed teaching strategies for literary works discussed in morning sessions, and planned and wrote the resource guides which follow.

Participants were permitted to choose the literary works for which they developed resource guides so long as the works are frequently taught in secondary schools. Some chose to develop materials for works considered during the institute, but most chose other works with which they were familiar. They were also given the opportunity to organize development teams if they wished.

Individuals or teams were asked to develop resource guides containing the following information for themselves and prospective readers:

- An overview which includes a critical commentary and information regarding the work's potential for teaching.

- A pool of instructional objectives from which instructors might select those which are appropriate for their classes.

- A variety of options for beginning study of the work, including activities which build background (including concepts and vocabulary), provide a preview, and establish purposes for reading.

- A series of options for dealing with the text after students have read it, including discussion and activities requiring oral communication and written composition.

- Suggestions for evaluating students' success with the literary work and with selected activities.

- An annotated list of related works.

Many individuals or teams also provided camera-ready reading guides aimed at enhancement of a designated concept, insight, or literary/reading skill.

This sourcebook has been produced in loose-leaf format for the convenience of teachers who may wish to use only certain guides or who wish to insert their own materials. Those wishing additional copies should send their requests and checks or money orders for $18.00, including postage and handling, to Douglas Alley, 5040 Haley Center, Auburn University, AL 36849. Payment should be made to the order of Auburn University.

A SUMMARY OF CRITICAL APPROACHES

Alex Dunlop
Drew Clark

English Department
Auburn University

Literary criticism in America from 1930 to 1970 was concerned preeminently with form. Of the formalistic movements, none has been more influential than New Criticism, of which the professed program is simply the careful reading of the literary text. That it is hard to imagine what can have been so new about such a program indicates the extent to which New Criticism has revolutionized critical practice. In fact, the idea of newness was essential to New Criticism, which, in reaction against nineteenth-century historicism and aestheticism, defined itself in large part by what it was not.

First and foremost, it was not the study of authors. Though conceding that books may tell us a great deal about their authors, New Critics sharply distinguish the value of such information from the moral, intellectual, or emotional value of the work itself. This properly literary value is expressed in the words that make up the text and that exist independent of the wishes or of the subsequently expressed opinions of the author. The failure to recognize the independence of the text from its author was labelled the "intentional fallacy." Similarly New Criticism is not the study of or even the opinion of the reader. Meaning resides in the text, for, as the New Critics saw it, without a text that is independent of the subjective biases of the reader, criticism becomes groundless aestheticism, a threat that seemed increasingly unattractive during the years when criticism was establishing itself ever more firmly as a institutionalized discipline. In the same way, though literature may be political, religious, philosophical, psychological, or sociological, New Criticism is not the study of any of those disciplines. The text is the text, and it does what it does by virtue of being what it is, and to understand what it is is the business of the literary critic.

The New Critic, then, puts the text under the literary microscope in a process of analysis called "close reading" to determine precisely what its parts are and how they relate to each other. That the parts do relate to each other integrally to form a coherent structure is a fundamental assumption of New Criticism. Characteristically, the new Critic understands this structure as a pattern of words, images, and symbols that form an organic unity of meaning reconciling or balancing tensions and paradoxes. This principle provides also a basis for evaluation of literary works, for the greater and more vexing the complexity incorporated into its organic unity, the greater the work. Hence the poetic practice of T. S. Eliot and the admiration of New Critics in general for the English metaphysical poets.

By mid-century New Criticism had the field largely to itself except for a small but vocal group of scholars at the University of Chicago who emphasized the old rather than the new as they championed Aristotelian principles and methods for the interpretation of literature. Because of Aristotle's emphasis on the preliminary identification of species in order to recognize the qualities peculiar to each, the neo-Aristotelian literary critic ascribes more importance than the New Critic to literary genres or types. Another difference between these critical groups is the neo-Aristotelian's "pluralistic" willingness to admit social or political aspects of a work as part, albeit a secondary part, of its overall aesthetic effect. Most important, the two groups differ in what they emphasize as the basic stuff and the immediate purpose of literature. Where the New Critic sees primarily a pattern of words and images that produce a meaning, the neo-Aristotelian sees primarily a pattern imitating human action and experience to produce an emotional effect.

In 1987 the differences of these mid-century schools of criticism seem less important than the similarities. The most lasting contributions of both New Critics and neo-Aristotelians may be, first, their insistence on attention to the concrete, the particular and the specific, and second, their emphasis on methodological consistency and self-awareness. The most fundamental characteristic of both groups, however, is the predominant concern with structure and unity that permits us to label them both as formalistic approaches.

Rather than *formalistic*, practitioners of New Criticism or neo-Aristotelianism might prefer to call their approaches to literature *intrinsic*. That is, such critics and teachers concern themselves with literariness, with poetry *as* poetry (so a New Critical dictum puts it) and not as some other thing, whether that other thing is philosophy, persuasion, or general system-clearing self-expression on the part of the author. New Critics and Aristotelians claim to focus instead on the structures, qualities, and effects of what they call literary works themselves.

Another set of powerful approaches to literature can be called extrinsic. Critics and teachers using one of these approaches suspect that to speak of literature-*as*-literature is more to engage in tautology than to define a useful concept. Concerned instead with the workings of psychologies or societies, these students approach literary texts as records of and occasions for significant behavior. Literature, they think, does not insulate writers and readers from their families, their culture, or their own minds. It rather may reveal under analysis the meaning of behavior, especially that sort of behavior centering upon texts.

Two related approaches within this extrinsic set are psychoanalytic and archetypal criticism. The first approach descends, of course, from the theories of Sigmund Freud, the second--a little less directly--from those of

Carl Jung.* As we might expect since Jung was Freud's student, if a rebellious one, the two approaches share several presuppositions. Both approaches, in the first place, hold that the path to understanding literature lies along lines traced already by psychology. Working within either, one is also likely to hold that literature represents, in sometimes cryptic ways, recurrent human problems and responses to them. The emphasis on covert representation is necessary here. Against theories which emphasize obvious recurrence of manifest situations, both psychoanalytic and archetypal criticism hold that literature symbolically represents responses to hidden or latent problems, the whole dynamic remaining veiled until analysis uncovers its secret operations. Where an Aristotelian might call bravery and cowardice in the face of danger recurrent (that is, _probable_) responses to a believable problem, a Freudian or Jungian might suggest that the Oedipal complex or the initiation archetype are no less common but much less obvious elements of literature. Such critics and teachers want to reveal these elements and to show how psychological dynamics shape the behavior not only of literary characters but also of writers and readers.

For teachers attracted to psychological analysis but needing to choose what to say about _Hamlet_ or _A Separate Peace_, however, the differences between the psychoanalytic and archetypal approaches may matter more. Briefly, we might suggest, the Jungian paradigm is heroic, the Freudian ironic. Even within children's stories, the Jungian seeks the formation--individuation, it is called--of the hero; even within heroic legends, the Freudian finds lineaments of desire and defense which, outside of texts, (de)form us. The Jungian room is more amply furnished. There, it is claimed, the teacher can find at hand many primitive elements of psychic structure: animus and anima (light and dark), shadows, wise old men, great mothers, and Peter Pans--these in addition to alchemical charts, flying saucers, and Jung's famous notion of the collective unconscious. The Freudian design is starker. He, too, was an archetypal thinker but one who reverted constantly to a few situations and conflicts: the Oedipus complex, for example, its repression, its reassertion in the formation of symptoms, and its undoing in sublimation or the so-called transference. These summaries are necessarily brief, but they may suggest the value of psychologically oriented discourse about literature. Freud and Jung have persuaded many to find their studies valid. As long as the persuasion holds--and as long as stories, poems, plays, and movies are about that which we have called our minds, souls, spirits, or selves--psychoanalytic and archetypal criticism will remain attractive to many.

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*Another sort of archetypal criticism--and one which has been unusually productive of discussion--is not closely related to Jungian psychology. The theories of Northrop Frye, outlined in his famous _Anatomy of Criticism_, like those of New Criticism or neo-Aristotelianism, treat literature as an autonomous body. He is an _intrinsic_ theorist. He differs from the New Critics in proposing that _literature_ or the order of words be treated as a unified body of phenomena, a "world" the workings of which are to be explained by literary criticism as those of the material world are explained by physics. Influenced by students of comparative religion, Frye proposed a synopsis of literary "myths" which would see all stories as versions, in various modes, of a central seasonal myth of growth, fructification, decay, and rebirth.

Another set of extrinsic approaches to literature begins from analysis not of individuals but of groups or classes. Its master codes derive less from psychology than from history (understood to include politics, sociology, and economics). Such analysis may sound scholarly and objective; it often is the first and claims to be the second. Often, too, however, the teacher or critic using one of these approaches is self-consciously committed to a set of values (whether traditional or revolutionary) and a program of action (whether guarding the culture or inverting it). Suspicious of universal archetypes, both scholars and the agitators in this mode agree, however, that literary texts reflect social conditions. More than that, those who write and read literary texts use them in relations of power to form those social conditions.

The single socially oriented approach considered during the 1987 Institute was feminist literary criticism. (The previous paragraph should suggest parallel criticisms of "Literature" as a white, male, aristocratic and bourgeois institution.) Feminist critics and teachers may be said to have two main tasks: to resist the dominant literary system and to discover alternatives to it. Feminists typically perform these tasks by raising questions. What have women had to say? And what does this text say about women? Answering these questions has meant the unearthing of buried texts and the rethinking of responses to familiar ones. As within intrinsic and psychological literary discourse, so within feminist criticism and teaching there has developed no uniform approach. Nevertheless, feminist study of literature remains for some in both the university and the secondary school a necessary and exciting approach today.

"I'M A FOOL"

Sherwood Anderson

Anne Stanley
Baker High School
Baker, Florida

OVERVIEW

"I'm a Fool" is deceptively simple on a first reading. It is a tidy and compact narrative in which a naive young man learns a valuable lesson about the importance of truth. A closer reading reveals that there is much more involved in the story than a representation of the follies of youth, that there is a deeper theme involving class structure and the deceptions which are practiced on all levels of society.

Teachers using this story can approach the text through either of two schools of criticism. High school juniors and seniors reading the story for the first time can identify with many of the problems the main character must deal with; thus, reader response techniques can be used with a great deal of success, particularly with average and basic classes. Those classes which have more sophisticated close-reading skills can be challenged by a reading stressing the goals of New Criticism.

Teachers using a reader response approach to the story will focus on how the reader feels as he is reading the text and on attitudes the students form both during and after completing the reading. Because the main character is also a participating narrator and is near the same age as the students, they share some of his problems with finding jobs, asserting independence, and handling romance. Perhaps by trying to understand the main character's actions, young readers can begin to understand their own motivations and actions.

Teachers using a New Critical approach will focus on what is revealed by the text. The narrator's words provide all the information necessary to arrive at a central theme for the story. The speech patterns of the young man, his observations about people and their actions, and the figures of speech he uses, together with the implications of his words, all contribute to the theme of deception which is common in all social classes. Class division is a game people play, much like the horse racing game in the story and much like the game the narrator plays. In this class game, the players control the rules, with each class deliberately bending them. This bending of rules allows people in each class to sample those things which are not a normal part of their social position. The winners are the players who learn how far to bend the rules before they break. The young man in this story is learning to play, but he has not yet sharpened his skills.

Because the young man in the story speaks a modified form of the language of today's teenagers, young readers should have little difficulty with the text. In fact, students can probably read it more easily than teachers can because they are less likely to feel the urge to correct the young man's grammatical errors. The racing terms could cause a minor problem, but this can be counteracted with a prereading discussion of the meanings of the terms. It is conceivable that on a first reading students will become so involved with the narrator's emotions that they will not notice the underlying theme.

Some of the Guide for Reading and most of the postreading activities will require at least two readings of the story. The first reading, while using the Guide for Reading, will help clarify the theme and familiarize students with the unreliable first person narrator. A second, more in-depth reading will be necessary for the assignments which involve inferences or close reading.

SUGGESTED INSTRUCTIONAL OBJECTIVES

After studying "I'm a Fool," students . . .

1. will be able to compare incidents in the life of the main character with incidents in their own lives
2. will discover that besides the superficial level of the story there is also a deeper level in which the work relates to deceptions practiced in all divisions of the social structure
3. will use context clues to determine the meanings of unfamiliar words in the text
4. will recognize that first person narration is not a reliable guide to knowledge about the speaker and other characters in this story
5. will become more active participants in reading a text by examining language, making inferences, and articulating responses
6. will be able to do a close textual analysis to discover how specific language devices can reveal the theme of a work
7. will determine the theme of this story by using the evidence available in the text itself
8. will be able to recognize similes and metaphors and their relationship to the theme of the story

PREREADING ACTIVITIES

1. Read the first paragraph of the story orally. Ask the students to relate incidents from their own experiences which made them feel the same way. This could be used as a writing and sharing project through the use of journal entries or in-class timed writings. These could later be read and discussed with the entire class or in small groups.

2. Separate the racing terms from the text and discuss what they mean, referring to helpful context clues when they are present.

3. Ask students if they have ever told lies they wish they could have taken back. Discuss how this made them feel.

4. Conduct a discussion of deceptions people participate in. Point out that deception knows no class, race, or age.

5. Ask students to think of songs which mention lying or deception, particularly love songs. Write the titles on the board and ask them to bring the lyrics or the actual recordings to class to share.

6. Have students write down what they think each of the words in the following list means. Tell them to leave enough space to change the meanings when they are reading if they discover that they have found a different meaning in the context of the story.

   gay
   boob
   swell
   yaps
   horsy pants
   dudes
   cattle
   bigbug
   hack
   chump

7. Give students the following quotations. Ask them to explain what they think the speaker means and to explain why they agree or disagree with him.

   A. "There's a lot of things you've got to promise a mother because she don't know any better."

   B. "You can stick your colleges up your nose for all me."

   C. "There's a kind of girl, you see just once in your life, and if you don't get busy and make hay, then you're gone for good and all, and might as well go jump off a bridge."

   D. "I don't care nothing for working, and earning money, and saving it for no such boob as myself."

8. After completing Prereading #7, ask students to estimate the age of the speaker, giving evidence to support their estimates. Discuss whether the young man's speech patterns can help readers predict the tone of the story.

9. Distribute copies of the Guide for Reading and tell students how you want them to prepare their responses to the questions on it.

POSTREADING ACTIVITIES

Student responses to questions on the Guide for Reading should lead to productive discussion of the story. The following postreading activities should extend and enrich that discussion.

1. After reading the story, do you think the narrator was foolish for deceiving the Wessons? Explain your reasoning.
2. Lying and deceit seem to exist on all levels of society. Give one example from the story of deception on each level of society. Attempt to explain why the deception occurred.
3. What things was the young man able to do as a swipe that he could not do, comfortably, in his usual environment?
4. The narrator's grammar and usage are often elementary, but his punctuation seems very good. Did this bother you as you read the story? Why or why not?
5. How does the use of slang terms make you feel? Is the use of slang consistent with the personality of the narrator? Explain.
6. Find three references to college in the story. In what context does each reference appear? How are the narrator's statements about college paradoxical?
7. Though the main character crosses over into the social classes above him and below him, he never crosses too far. What passages from the story support this?
8. Look closely at the images conveyed by the similes and metaphors in the story. What do the images have in common? Using the images as evidence, establish the social class of the narrator.
9. The young man has established himself as a self-confessed liar. How does that affect your confidence in what he tells you in the story?
10. Reread the first and last paragraphs. What indications are there that the narrator is or is not deceiving himself or the reader?
11. What lines in the story suggest that Lucy might know the young man's secret?
12. Some of the young man's descriptions are almost poetic. List two or three of the ones you think sound the most like poetry. You might even want to write them in verse form or make them into the lyrics of a song.

13. In the story "Bernice Bobs Her Hair," by F. Scott Fitzgerald, Bernice must undergo a transformation in order to be a part of her cousin's social world. Read the story and compare her experiences with deception to those of the young man in "I'm a Fool." Contrast the endings of the stories and explain how the characters' self-concepts differ.

14. Compare the attitude of the young person in the poem "When I Was One and Twenty," by A. E. Housman, with the attitude of the boy in "I'm a Fool." Which person seems to have learned the most from his mistakes? What specific sentences or phrases indicate this?

15. Some characters in the story might be deceiving the young man. The readers can't be sure because they see and hear only what the young man wants them to see and hear. Discuss how each of the following characters could be playing the deception game: Lucy Wesson, Mildred (his sister), Wilbur Wesson, and his mother.

EVALUATION

Each student's understanding of the story and his or her success in fulfilling the instructional objectives may be determined in part by the responses to the discussion questions and activities selected by the teacher from the Guide for Reading and the postreading activities. The following writing assignments may also be useful for purposes of evaluation.

1. In paragraph four, the narrator explains why he had to become a swipe. Relate a similar experience in your life, when you felt you must do something; or, explain whether or not you think the young man's reasons for becoming a good swipe were good ones.

2. Write an article which might appear in a newspaper the day after the narrator's lie is discovered. One approach might be to mention the bets at the racetrack. Another approach might center on the alias he chose.

3. Is the young man in the lower class, middle class, or upper class? How does his language reveal this?

4. The young man's game of deception is much like the game the horsemen and the horse owners play. Explain the game using the following quotes as a basis for your explanation:

   A. "I guess he'd have been a big driver too and got to the top like Murphy and Walter Cox and others if he hadn't been black."

   B. ". . . doesn't have much chance of getting to the top, being a nigger."

   C. "Doctor Fritz [a horse] that had never lost a race all fall when Harry wanted him to win."

D. "Sometimes he was out to win and sometimes he wasn't."

E. "When one of his horses got ready to go to the races he turned him over to Bob French and pretended to his wife he was sold."

5. List some things about which the narrator says, "I've often said that" and explain why you think he "often said that," if indeed he did.

6. Is it possible that Lucy was also playing a game of deception? Explain your answer, citing evidence from the story (for example, her dress and her tears). If she was deceiving, how does that change your feelings about the end of the story?

7. Rewrite the ending of the story using one of the following ideas or an idea of your own:

   A. The young man tells Lucy who he is as they sit under the trees.
   B. The girl tells the boy the truth about herself.
   C. The boy's lie is discovered by the brother just before they board the train.
   D. The young man writes a letter confessing his lie to Lucy.

8. Write a news bulletin about the young man pretending to be someone else as it might appear on the six o'clock news after the lie is exposed.

9. Describe the young man's behavior from the viewpoints of each of the following characters:

   A. His sister
   B. Burt
   C. Lucy Wesson
   D. The fellow with the cane and Windsor tie

10. Write the conversation that might have occurred between the boy and his mother when she found out what he had done.

RELATED WORKS

1. "I Want to Know Why" (Sherwood Anderson). In this story a young man who dreams of racing horses learns the truth about his idols.

2. "Paul's Case" (Willa Cather). This is a story about a young man who longs for the life of the theater. Bored with the job his father has forced him to take, he steals money from his employer and for a short time fulfills his dreams by living the life of a rich man. This story does not have a happy ending.

3. "Bernice Bobs Her Hair" (F. Scott Fitzgerald). This is the story of a young girl who attempts to remake herself in order to fit in the group of friends her cousin associates with.

4. "When I Was One and Twenty" (A. E. Housman). This is a lyric poem in which a young speaker laments not having taken good advice which was offered.

5. "Goose Fair" (D. H. Lawrence). This short story about the influence of industrialization shows the differences between classes by contrasting two young women from different social backgrounds. It also deals with young romance.

GUIDE FOR READING

"I'm a Fool"

1. In the third paragraph the narrator says, "I felt a little foolish that I should be sitting in a grand stand at all." With this statement in mind, what predictions can you make about the character or about the rest of the story?

2. What does the fourth paragraph reveal about the young man?

3. Make a list of the lies the main character tells and to whom they are told.

4. As you read, place all of the following characters in the social class you think the narrator would place them in. Use his descriptions of the characters as guidelines.

   A. Harry Whitehead
   B. Burt
   C. Mildred
   D. Elinor Woodbury, Wilbur Wesson, and Lucy Wesson
   E. The fellow with the cane and Windsor tie
   F. Bob French
   G. Mr. Mathers

5. Note the number of times the narrator changes the subject with phrases such as "Never mind them," and "What's the use of talking about it?" What is he talking about each time he uses these phrases, and what does that reveal about him?

6. What does the young man say that suggests he admires the ability of the horse people?

7. What phrases suggest that the three young people are only slightly above the narrator's social class?

8. As you read, make a list of similes and metaphors that you find in the text.

9. At what point in the story does the boy begin to regret his lies? Why?

"A CHRISTMAS MEMORY"

Truman Capote

Virginia Montgomery Stallings
Bayside School
Daphne, Alabama

OVERVIEW

Critical Commentary. Truman Capote's "A Christmas Memory" is a moving story of two lonely people who build in the midst of hostility and despair a lasting tribute to the human spirit. The two people are an abandoned little boy and a simple-minded elderly female cousin who befriends him and teaches him to love. Relating the story many years after the events occur, the boy recalls an earlier November when pecans falling from the trees always announced that it was fruitcake weather. A reader may see in the story a madonna with child, the image of a virgin spirit offering herself as a vessel for bringing a little boy the light needed to illuminate a dark world. Theirs is an archetypal quest motif in a simple time and place.

A New Critical Approach

However, because "A Christmas Memory" contains beautiful imagery, frequent use of metaphor and simile, and language that explores the paradoxical nature of a simple-minded elderly woman who is wise and a child who behaves as an adult, a New Critical approach to the story seems appropriate. "A Christmas Memory" is an "expressive unity" of what Cleanth Brooks would call "a sequence of items bearing a significant and developing relation to one another." As well, "A Christmas Memory" illustrates the New Critical concept that life is only fully appreciated when it becomes story. Truman Capote sees, as a New Critic would, that for man to find meaning in life he must seek it through what Brooks terms "inspection of the total process recreated in memory and by the act of imagination."

The tension that New Critics consider so important in a literary work is also present in "A Christmas Memory." The story contains, as Brooks would say, both the "seizing of a particular moment," and "the recreated images" that allow a reader to discover the tension between the two. As readers of "A Christmas Memory," students must consider, as a New Critic would, the whole story in order to discover its theme.

In addition, "A Christmas Memory" is extremely dependent on the development of character through action, and a New Critic regards "character as action and action as character."

The New Critical approach also concerns itself with point of view and especially with narration as important in creating the illusion that fiction is real. By using a first person narrator, Capote gives to "A Christmas Memory" both intimacy and the illusion of reality. The narrator, Buddy, is unusually precocious and perceptive, and this makes him an appropriate and reliable first person interpreter and guide for young readers. A New Critic would not find Buddy's honesty of feeling excessive or intrusive.

As far as style is concerned, "A Christmas Memory" illustrates the New Critical concept that a writer's style emerges out of the "voice" selected for telling the story. It would be important to a New Critical reading of the text that Buddy's grammar and vocabulary are appropriate for the time and place in the story. Even the motion and rhythm of Buddy's speech show his sensitivity and sensibility--elements on which the story depends. The very words Buddy uses give what a New Critic would call "flavor" to the narrator's world and the death of that world when Buddy moves away and his elderly cousin dies. According to New Critical theory, style is meaning and meaning is style. It is more than appropriate then for the characters in "A Christmas Memory" to be "to home" as well as "at home" in the world of illusion that Capote weaves. Finally, "A Christmas Memory," by moving to an end, presents to students what a New Critic would value most: an image of life as an experience that makes sense and has meaning.

An Archetypal Approach

"A Christmas Memory" also lends itself to an archetypal approach to literary criticism because the story contains within it ritual experiences that are part of what the psychoanalyst Carl Jung called "the collective unconscious." According to Jung, art and literature depend on mythology passed down from generation to generation as reference because writers and artists really never create anything new, only variations on themes and images that are part of the primordial foundations of the mind and psyche. Therefore, an archetypal approach to literature offers students a way of discovering recurring themes and patterns since, in Jung's archetypal world, the way human beings conceive the world is both regular and instinctive.

Because a number of archetypal structural elements are present in "A Christmas Memory," the story lends itself to Jungian interpretation. One of the archetypal structures present in the story is the Great Mother. In "A Christmas Memory" the elderly female relative corresponds to the positive version of the Great Mother. For Jung, the Great Mother represents the objective truth of Nature incarnate in the figure of a maternal woman. In "A Christmas Memory" Capote develops his elderly cousin into this archetype.

Another archetype present in "A Christmas Memory" is the Child-hero. The narrator, Buddy, is Capote's representative of this type. The archetypal adversities of abandonment and persecution are present in Buddy's childhood.

Season as an archetype is also present in "A Christmas Memory" and lends itself to an examination of yet another patterned way for students to make sense of the world. Archetypal and symbolic references to abandonment, abnormality, a journey to the forest, bread and wine, the dance, rags and tatters, a dog, sacrifice, and the kite (flight) are present in the story. And of course there is the star on which the "three wise creatures"--Buddy, Queenie, and Sook--gaze as it sits atop the sacred tree. Because "A Christmas Memory" is so rich in archetypal and symbolic references, it offers the students exciting possibilities for tracing universal images through literature.

It is especially interesting to have students see the story in terms of quest, deliverance, discovery, and noble deeds. Through use of an archetypal approach students may discover that literature is a secret message containing "a message from ourselves to ourselves."

A Neo-Aristotelian Approach

A third approach applicable to the teaching of "A Christmas Memory" is one that was developed at the University of Chicago in opposition to the New Critics. Calling themselves the neo-Aristotelians, the Chicago School valued plot above language but, like the New Critics, considered seeking meaning through knowledge gained outside the text as fundamentally unnecessary to the meaning of the work. Therefore, the neo-Aristotelian approach might be attractive to the teacher who desires to present an historical or social perspective on "A Christmas Memory." This teacher could include in a presentation of "A Christmas Memory" social conditions in the South during the Great Depression as well as discussion of the historical place of spinster relatives in a patriarchal society. Autobiographical elements in the story related to Capote's life also would be appropriate. Students may enjoy learning that the writer's life has parallels in the story. Capote's mother left him in Monroeville, Alabama, with distant elderly relatives after she divorced Truman's father and married her second husband, from whom Capote took his last name. Perhaps students will find it helpful to know that the elderly female relative in "A Christmas Memory" was modeled after his cousin Sook, the family member who became Capote's protector and comforter during a lonely time in his life before his mother sent him away to a military school in the North. At this point perhaps it would be wise to remind students that, despite a literary work's power to simulate life, it still has no material existence. Students need to be reminded that though literature grows out of life, it still exists only illusively in the mind--as thought, image, or memory. Literature is not reality. Literature is truly magic.

A Reader Response Approach

Another extremely useful approach for consideration in teaching "A Christmas Memory" is the reader response model, a relatively modern literary approach to criticism that actively engages the reader in coming to terms with a text. Reader response theorist Wolfgang Iser characterizes reading as a "Kaleidoscope of perspectives, preintentions and recollections." The approach calls upon readers to fill in the gaps and to find the patterns that all readers seek. Yet the theory recognizes that the moment we try to contain literature in a pattern the text breaks that illusion up and we are forced to a new illusion. According to Dr. Alex Dunlop of the Auburn

University English Department, we are constantly revising our unconscious as we read. Motivated students willing to explore "A Christmas Memory" through second, third, and even fourth readings and willing to keep a response journal could discover for themselves the dynamic process of re-creation that occurs in the act of reading. More advanced students might also examine the concept in reader response theory that only the "convergence" of text and reader brings the literary work into existence somewhere halfway between the two. Spinoffs of the methodology of reader response theory have encouraged highly individual responses to literature, but students must understand that a reader response approach requires textual evidence to support positions and opinions growing out of the work. According to Iser, reader response approaches will reflect a reader's disposition and "force him to reveal aspects of himself in order to experience a reality which is different from his own." Iser also maintains that the "impact this reality makes in him will depend largely on the extent to which he himself actively provides the unwritten part of the text."

Dr. Judith Fetterly, author of The Resisting Reader, suggests asking four questions to elicit response:

What happens in the story?

What did you feel when you read the story?

What personal experience did the story bring to your mind?

What was the single word, passage, or image in the text that was a central moment for you?

Because this approach actively engages students in critiquing a literary work, many teachers may find it a forceful method for an analysis of "A Christmas Memory."

A Feminist Approach

Teaching "A Christmas Memory" without some consideration for the feminist point of view would appear to be an oversight since the story lends itself so beautifully to consideration of what literature has to say about issues concerning women. Students need to be made aware that we are what we read and that reading generally has tended to reinforce American culture as the domain of well-educated white males. According to Dr. Mary Poovey, Professor of Feminist Theory at Johns Hopkins University, "To isolate a text from its social and historical context is to obscure the way a text participates in the social production of knowledge." Literature does make images. What is it like to be a woman or anything other than a white male empowered in American society? "A Christmas Memory" has the potential for raising the consciousness of students on such issues because one of the story's central characters has been rendered powerless by the fact that she has no male defenders in a world that assigns woman worth in relationship to the men in her world. In the world of "A Christmas Memory," the elderly female cousin functions as a diminished human being, partly because she has no father, no husband, and no son. She illustrates graphically the plight of the spinster in a patriarchal society. By seeing the sad limited life of Buddy's friend, students may begin to consider the effects of a society when it robs members of that society of a voice in that society.

The comments of Dr. Douglas Alley, Director of the 1987 NEH Summer Institute, Auburn University, seem highly appropriate for the concluding remarks in an overview of literary approaches that might be applicable to this piece of literature: "Teachers cannot enclose themselves in one small room of the Castle of Criticism. Literature is the creation of imagination, and imagination is not imprisoned but roams far and wide."

Potential for Teaching. Reading and "roaming far and wide" in "A Christmas Memory" can offer students an opportunity for both enjoyment and understanding of a work of literature by refining their perceptions of life and showing how imagination can broaden their awareness of our world. "A Christmas Memory" illuminates and heightens understanding of what it is like to be a human being in a world limited by fortune and circumstance--where one friend can brighten the darkness and serve as inspiration.

Challenges for Adolescent Readers. Students who do not come from rural communities might need guidance in orienting themselves to the pastoral world of "A Christmas Memory." They will probably need a little help in acquiring a dictionary of rural southern words and phrases which enhance an appreciation of much of the beauty in the language of the story.

Perhaps the work should be saved for a holiday--the last few days before Christmas, for example. Though the work is deeply oriented to Christian ritual, students of other religious persuasions can identify with it by finding parallels to their own preparation for special religious holidays.

SUGGESTED INSTRUCTIONAL OBJECTIVES

After studying "A Christmas Memory," students . . .

1. will make valid inferences about character as revealed through action
2. will recognize how style is an outgrowth of the "voice" a writer uses in a literary work
3. will explain how a point of view helps create the illusion of a real world in a piece of literature
4. will recognize patterns of archetypal figures in the story (e.g., the Great Mother, the Child-hero) as well as archetypal patterns (e.g., quest)
5. will identify symbols that contribute to development of the theme of a piece of literature

6. will chart the plot of "A Christmas Memory" to show exposition, rising action, climax, falling action, and denouement through symbols representative of these stages

7. will reconstruct the time order, using reader response strategies to fill in the gaps between the narrator's past and present, bridging the two segments in order to infer what occurred in the interval

8. will examine specific instances of the juxtaposition of contradiction or paradoxical words to create the tensions which result in beautiful language and images

9. will find similes and metaphors and imagery to show examples of language as enlightenment of unfamiliar things in our world in terms of the familiar

10. investigate relevant political, social, geographical, biographical, feminine, and cultural issues relevant to the story (e.g., Indians in South Alabama, women in the Depression, Capote's childhood) and present findings in group discussions and presentations to the class

11. demonstrate sensitivity to human feelings through journal entries in reaction to specific events in the story (e.g., kite flying, Queenie's bone in the tree, the making of gifts)

12. demonstrate an understanding of the importance of time and place in forming character and the significance of isolation, poverty, and cultural deprivation in causing human beings to develop inwardly (e.g., writing compositions placing the characters in a different time and place and in a different set of circumstances and comparing the differences)

PREREADING ACTIVITIES

1. Present students with the following poem:

Dream Deferred

What happens to a dream deferred?

Does it dry up
Like a raisin in the sun?

or fester like a sore--
and then run?
Does it stink like rotten meat?
Or crust and sugar over
like a syrupy sweet?

Maybe it just sags
like a heavy load

or does it explode?

--Langston Hughes

A. Ask students to read the poem twice, listing the five similes and the one metaphor in their response journals.

B. Discuss with students how the juxtaposition of unusual images creates meaning for the poem and expresses the unfamiliar in terms of the familiar (e.g., what a dream denied or deferred has in common with a raisin in the sun).

C. Discuss with students what the poem says about deprivation and being denied a voice in the world in which we live.

D. Ask volunteers to find out about the life of Langston Hughes, expanding the frame of the poem for an understanding of the anger and the frustration in the tone of the poem.

E. Ask students to infer the speaker's character by what he says in the poem and how he says it.

F. Ask students to consider how the style of the poem is an outgrowth of the "voice" in the poem.

2. Have students write in their response journals about a time when they experienced or expressed strong feelings of love or anger or despair or alienation.

3. Show a videotape of George C. Scott's version of Dickens' "A Christmas Carol" to lead into a discussion of parallels with Capote's story. Both depict Christmas as a time when gifts of the heart have more meaning than do gifts tied in packages under the tree--the effects of an older person's attitude and effort in creating Christmas spirit in a way that benefits a wounded or crippled child.

4. Distribute copies of the following poem:

Pied Beauty

Glory be to God for dappled things--
For skies of couple-colour as a branded cow;
For rose moles all in stipple upon trout that swim;
Fish-fire coal chestnut-falls, finches' wings;
Landscape plotted and pieced-fold, fallow, and plough;
And all trades, their gear and tackle and trim,
All things counter, original, spare, strange;
Whatever is fickle, freckled (who knows how?)
With swift, slow, sweet, sour, adazzle, dim;
He fathers-forth whose beauty is past change:
Praise him.

--Gerard Manley Hopkins

A. Have students read the poem twice and then write in their journals what they believe the poet considers of ideal nature in the world.

B. Have students state next in their journals what they think society does to force stereotypes and patterns trying to control the natural, instinctual, patterns of life.

C. Have students construct and share their own lists of places, things, and people that have a certain beauty because they are "counter, original, spare, strange."

5. Have students read O. Henry's "The Gift of the Magi."

A. Discuss the story in terms of Emerson's quotation, "The only gift is a portion of oneself."

B. Have students write in their journals of a time when they received or gave a gift that was valuable because it was a gift of the heart.

6. In order to prepare students for the story's setting, show a filmstrip on the Great Depression.

7. Play a tape of "Memory" from the musical Cats as a way of stimulating a discussion of the significance of memory as part of the "collective unconscious."

8. Examine Dylan Thomas' poem "Fern Hill" as an example of a memory of the glories of youth.

9. Have students examine the Great Mother archetype and the quest motif in Eudora Welty's "A Worn Path," a story that also has a Southern setting at Christmastime.

10. Although it might seem appropriate to assign the story as silent reading, a practiced oral reading of "A Christmas Memory" by the teacher is preferable because the story reads beautifully aloud, creating a "hush" over the class that attests to the magic in the story.

11. Distribute copies of the Guide for Reading found at the end of this unit. That guide is constructed to provide exercises for class discussion, student writing, presentation of relationships between the story and literary devices such as metaphor and simile, tension, flashbacks, archetypes, pathos, irony, and symbols. It encourages a lively search for passages to illustrate Capote's great artistry. It also provides for affective exercises to raise consciousness of students studying the work. A teacher using the Guide for Reading should feel free to use only some of the suggestions as a means for examining the levels of meaning in the story.

POSTREADING ACTIVITIES

1. Select items from the Guide for Reading to serve as the basis for discussion and instruction.

2. Have students read e. e. cummings' poem "in just spring" and in their response journals compare and contrast characters, setting, tone, seasons, and symbols with those in "A Christmas Memory."

3. Have students explain in an essay why the elderly female cousin is an example of "a pied beauty."

4. Relate the passage "Is it because my friend is shy with everyone except strangers that these strangers, or merest acquaintances, seem to us our truest friends?" to Blanche DuBois' statement in A Streetcar Named Desire: "I have always been dependent on the kindness of strangers."

5. Make comparisons between the kites in Fugard's Master Harold and the Boys and the kites in "A Christmas Memory" after reading the play as a class.

6. Make notes in journals on the prose poetry in the passage depicting the fruitcake baking, specifically showing how the action verbs are used to convey progress (e.g., odors saturate . . . suffuse . . . drift out).

7. Find the sentence in the story that parallels the statement in Genesis that says: "And on the seventh day God rested."

8. Draw a black and white sketch of Buddy or his friends--or cut out pictures in magazines that suggest how you imagine Buddy, his friend and Queenie look.

9. Bring to class five items that show a knowledge of the story (e.g., kite, pecans, quilt, pennies, holly) and share items in a one or two minute presentation to the class; or bring to class treasures that reflect memories from your own childhood and present a monologue reflecting those memories.

10. Interview and tape record an elderly relative or neighbor about his or her memories of life in the Depression years, and share the interviews with the class.

EVALUATION

1. Write a formal comparison/contrast essay to show that Truman Capote's elderly female relative in "A Christmas Memory" and Eudora Welty's Phoenix in "A Worn Path" are archetypes of the Great Mother who go on a quest at Christmas on behalf of a child.

2. Discuss the qualities in Buddy that make him a representative of the Child-hero.

3. Fill in the gaps of Sook's life in an entry in your journals as you imagine what her life was like after Buddy and Queenie were gone from her world.

4. Write Sook a friendly letter telling her about a "picture show" you have seen lately that you think she would have liked.

5. Make a poem as a tribute to Sook or Queenie or Buddy. You may use the following pattern or your own design.

A Christmas Tree

Star
If you are
A love compassionate
You will walk with us this year
Huddled
At your feet.

--William Bradford

RELATED READINGS

1. The Reivers (William Faulkner). Set in Mississippi in the early part of the century, the story concerns Lucius Priest and his initiation into the concepts of noblesse oblige after he is involved with the theft of his grandfather's car and running away to Memphis.

2. To Kill a Mockingbird (Harper Lee). Set in the same town as "A Christmas Memory," the story explores the impact of social injustice and hard times on the lives of Jem and Scout Finch.

3. Good Old Boys (Willie Morris). Another story set in Mississippi, Morris' book depicts the camaraderie that develops among boys and girls of all backgrounds adventuring together in a simple rural setting.

4. Run with the Horseman (Ferrol Sams). The touching story of a boy who discovers the meaning of friendships, family, and education in a rural Georgia town in the 1920s and '30s and learns to accept the intellectual role that life offers him.

5. The Color Purple (Alice Walker). A young girl endures the degradation of child abuse, discrimination, poverty, and family sorrows and by her courage makes the reader feel, as Faulkner stated in his Nobel Prize Acceptance Speech, that man will not only endure, he will prevail, because he is a living soul capable of compassion and love.

GUIDE FOR READING

"A Christmas Memory"

1. List five or more similes from "A Christmas Memory" that illustrate Buddy's ability to make the unfamiliar familiar by using comparisons that enrich the images in his world.

2. Be prepared to discuss the people in "A Christmas Memory" who frustrate and demean Buddy and his elderly female cousin in their attempts to find laughter and fun in the darkness of the house that is the setting for much of the story.

3. Be prepared to discuss the importance of flashback and draw a simple timeline illustrating how the beginning of the story occurs after other events in the story.

4. Describe the quest, the deliverance, the discovery, and the noble deeds archetypes as they apply to Buddy, Sook, and Queenie in "A Christmas Memory" on their journey to HaHa's and on their journey to the woods.

5. Write in your journal your feelings about the following statements from "A Christmas Memory," showing how the statements reflect character and influence the story's overall effect:

   A. "It's bad enough in life to do without something you want, but confound it, what gets my goat is not being able to give somebody something you want them to have."

   B. "I could leave the world with today in my eyes."

   C. "There's never two of anything."

   D. "We are champion kite-fliers who study the wind like sailors; my friend, more accomplished than I, can get a kite aloft when there isn't enough breeze to carry clouds."

   E. "I keep searching the sky . . . as if I expect to see, rather like hearts, a lost pair of kites hurrying toward heaven."

   F. "Oh my, it's fruit weather!"

6. Show how the following are examples of tensions that give meaning to the world of "A Christmas Memory" and pull that world together:

   A. ". . . faithful object"
   B. "The buggy is empty . . . the bowl is brimful."
   C. ". . . youthful illness"
   D. ". . . purposeful excitement"

7. "A Christmas Memory" contains many symbols. Briefly state what the following symbols suggest: the buggy, the woods, the star on the tree, the kites, and the fruitcakes.

8. Capote lists images that describe Buddy's friend in terms of what she has never done. List these. Then Buddy describes his friend in terms of things she has done. List these. Explain how these actions and non-actions help develop the character of Sook.

9. Discuss the following passage as archetypal and primordial:

> "The kitchen is growing dark. Dusk turns the window into a mirror: Our reflections mingle with the rising moon as we work by the fireside in the firelight. At last, when the moon is quite high we toss the final hull into the fire and, with joined sighs, watch it catch flame."

10. Imagine that you are a film director. Show that "A Christmas Memory" is cinemagraphic by describing in your journal the sequences you would film.

11. Find and list the passages that best convey the intense struggle Buddy and his friend undergo to live their lives in spite of cultural, economic, and social deprivation.

12. Why do Buddy and his friend not "explode" as Langston Hughes' poem suggests the outcome might be when human beings live too long with dreams deferred?

13. Find and copy passages to illustrate Capote's use of pathos and humor resulting from ironic statement (e.g., "There is the question of money: neither of us has any.").

14. Find and copy images of isolation and removal (e.g., "under a loose board under the floor under the chamber pot, under my friend's bed . . .").

15. Find and copy passages that suggest that "A Christmas Memory" is an example of Southern Gothic (e.g., an old house mirrors deformity, abnormality, abandonment).

MY ANTONIA

Willa Cather

LaVerne Dewey
Satellite High School
Satellite Beach, Florida

OVERVIEW

Critical Commentary. When one reads Willa Cather's My Antonia, the archetypal approach to literature adds a dimension of meaning to the novel that teachers might otherwise forego in developing teaching strategies for use in a secondary classroom. Here, in this novel, we see clearly the land as archetypal, Antonia as Jung's Great Mother, and perhaps to a lesser extent, the operations of Jung's anima and animus as archetypes within the psychology of men and women.

According to James Frazer in The Golden Bough, all cultures have certain myths in common. From prehistoric times to the present these myths have been handed down from generation to generation as a means of explaining physical and emotional phenomena. Carl Jung, strongly influenced by Frazer, extended the archetypal theory with his idea of the "collective unconscious" as a repository of the total experiences of mankind. Hence, we as human beings simply repeat in our rites of passage those episodes in life that all men and women have shared.

One major myth or archetype is that of the Great Mother. According to Jung, she is the embodiment of life, of fertility, and by association, of the land. Cather, emphasizing the majesty of the land, depicts Antonia as this symbol of life and fruitfulness. Antonia is described in earth tones; she enjoys plowing and working with the earth; she bears many children, her bountifulness identified with that of the earth.

One can also see the workings of the Jung's animus in the novel. This archetype is described as the masculine element in a woman's psychology, that part of her psyche that allows her to be rational. Too, Jung saw the animus-invaded woman (a woman whose ego is totally possessed by this animus) as an individual destined to perform great deeds. Antonia is a particularly strong female whose character overshadows that of Jim, a representation of sterility and barrenness. Jim has rejected both the land and the Earth Mother. Antonia, on the other hand, has faced the sterility of the city and overcome it. She is a fulfilled, creative personality.

The archetypal approach blends well with the feminist approach. Antonia undertakes a quest, but in feminine terms. Women, on their passage to maturity, do not literally kill an animal (as males sometimes must) in order to prove maturity but instead slay metaphorical beasts. According to this initiation archetype, a hero or heroine must first be separated from the present environment. Antonia chooses to leave her present situation in order to marry Larry Donovan. The second stage of the initiation archetype is that of transition or transformation. Antonia realizes that Larry will not marry her and that she must bear his child alone. The final step of this initiation quest toward maturity is that of reincarnation. Antonia returns to her beloved land, bears her child, and is bonded even more firmly to her land. She grows up spiritually.

The strategies of New Criticism can also help students to understand Cather's novel. New Critics examine the text closely and analyze the literary techniques used in the text. They look closely at words and patterns. They examine how all the parts of the work lead to a common goal or objective. The novel, My Antonia, contains repeated references to earth, to nature, to fertility. The images and metaphors emphasize and reemphasize the power of the land and thus contribute to the novel's meaning.

Potential for Teaching. No particular reading problems exist in this novel. The language is simple and the plot relatively straightforward. Because the novel is easily read, the teacher can allow more time for exploring the book's many levels of meaning. Eleventh and twelfth graders, average and above, can handle the concepts.

The reading and discussion of the book should take about a week, although a second week could be used to accommodate the pre- and postreading activities. The teacher needs to explain archetypes, introduce the ideas of Frazer and Jung, and perhaps help students associate common archetypes with familiar literature.

SUGGESTED INSTRUCTIONAL OBJECTIVES

After studying My Antonia, students will be able . . .

1. to identify Antonia with the Great Mother
2. to identify Antonia and Jim as characters influenced by the anima-animus
3. to trace Antonia's life as the archetypal quest
4. to identify figures of speech which enhance the Great Mother identification
5. to identify figures of speech which highlight the power of the land
6. to explain how the figures of speech highlight the power of the land
7. to explain how male and female quests differ in style

PREREADING ACTIVITIES

1. Have the students read Keats' poem "To Autumn." Ask them to write in their journals a description of the figure in the poem. They should also write the words which lead them to their conclusions and, later, compare and discuss their answers with the class. By doing these activities, they should become more sensitive to an author's language and also become aware of a writer's personification of nature.

2. Ask the students to trace the Earth Mother myth in different civilizations. The investigation can include but not be limited to Ceres, Demeter, Isis, and Gaea. Also consider why we speak of "Mother Earth" and "Mother Nature." The students will probably see that the fertility and agricultural gods are primarily female.

3. Have the students find references to the Earth goddess in literature, advertising, and common allusions. They will find that the archetype is alive and well.

4. Have the students explain what a quest is. What is the purpose of a quest? Who goes on a quest? Why? What quests in literature are already familiar to them? What patterns do those quests share? How does a woman's quest usually differ from a man's quest? Why?

5. Explain to the students that while they are reading, they are to copy in their journals a total of 10 to 15 references to the earth, land, or nature. They are also to write down the page numbers on which references are found. (If they write the page numbers, the documentation information will be handy when students use their references later for a paper.)

6. On a separate journal page, ask the students to write words or ideas which denote barrenness. Write the page number on which each reference is found.

POSTREADING ACTIVITIES

Having completed the book, students should compare the lists they began for Prereading #5 and #6. In addition, the class might profit from discussion of these questions:

1. How does Jim Burden limit his options? (He rejects the immigrant girls; he chooses school over the land; he listens to his grandparents rather than involving himself in life.)

2. What is Jim's view of Mrs. Shemerda? (He doesn't like her because he sees her as greedy, grasping, and covetous.)

3. Why do you think Mrs. Shemerda is so greedy? (That trait is part of her personality; she has a husband who is not a good provider; her children are hungry; she is in a strange land with a language she does know; and she is concerned with the unknown.)

4. How would the story differ if Antonia were Jim and Jim were Antonia? Consider how the description would change and how expectations of their roles would change. Look at the feminine words applied to Antonia. What words might be used if the same concepts were applied to Jim?

EVALUATION

1. Have students write a paper explaining how Cather reinforces Antonia's identification with the land, using the lists they made in their journals.

2. Have the students write a paper explaining how Jim is identified with sterility and barrenness, using the lists they made in their journals.

3. Write a paper comparing and contrasting Jim and Antonia.

4. Give the students a passage from the novel and have them write a paper analyzing how Cather establishes the power of the land. In the following selection, the sun, the colors, the fire images, and the natural sounds contribute to such an impression of power. The brightness and power of the land are evident.

> We sat looking off across the country, watching the sun go down. The curly grass about us was on fire now. The bark of the oaks turned red as copper. There was a shimmer of gold on the brown river. Out in the stream the sandbars glittered like glass, and the light trembled in the willow thickets as if little flames were leaping among them. The breeze sank to stillness. In the ravine a ringdove mourned plaintively, and somewhere off in the bushes an owl hooted. The girls sat listless, leaning against each other. The long fingers of the sun touched their foreheads. (p. 244)

5. Ask the students to write a story, a sketch, or a poem about a person on a spiritual quest. The spiritual quest (or initiation quest) shows the hero growing up. In the initiation quest, the hero undergoes a number of ordeals in passing from ignorance and immaturity to social and spiritual adulthood. The initiation often consists of three phases: separation, transformation, and return.

7. Have volunteers make collages related to either Antonia or Jim and then explain to the class why they used the pictures that they did and placed them as they did. They can also explain what the author did to make them associate certain images with Antonia or Jim.

THE CANTERBURY TALES

Geoffrey Chaucer

Karen Jeane
Opelika High School
Opelika, Alabama

Susan Knight
Varina High School
Richmond, Virginia

Terry Mitchell
Opelika High School
Opelika, Alabama

OVERVIEW

Critical Commentary. In The Canterbury Tales Geoffrey Chaucer provides a picture of life and society in fourteenth century England. The characters he presents are not only types which represent certain class, occupational, or personality traits, but they are also individuals with whom twentieth century American readers can relate. The journey motif as represented in the pilgrimage is a framework with which students may be able to identify as a common thread in literature.

In the "General Prologue," Chaucer presents the setting and introduces each character with whom the rest of the work will be dealing. Through physiognomical descriptions and behavioral descriptions, Chaucer allows readers to see multi-faceted characters who tell a great deal about life in Chaucer's day and who also allow readers to make inferences about modern character types.

The Wife of Bath presents an interesting character in the light of New Critical and feminist approaches to literary criticism. The Wife creates quite a tension in many of the male characters, and her strong feminist point of view is not only unsettling to the pilgrims but to us also. "The Wife of Bath's Tale" is in two parts. The first is a long prologue in which the Wife defends her sexual liberation with Biblical scripture. She believes she is called of God to "bestow the flower of life, the honey,/ Upon the acts and fruit of matrimony" (lines 53-54). The Wife also asserts strongly--and this is the main idea in both the prologue and tale--that "A woman wants the self-same sovereignty/ Over her husband as over her lover,/ And master him; he must not be above her" (lines 164-166). A New Critic would see the irony and tension in this position, while the feminist critic would cheer her attack on the traditional view of male dominance in society and in bed. The Wife desires to master, to have "sovereignty" in both areas.

Her point of view disturbs the traditionalists who ride along on the pilgrimage. The Pardoner, the Friar, and the Summoner are all piqued by the Wife's frankness about her amorous adventures and her mastery of each of her five husbands. Something students do not see in the edited versions in most high school texts is the disturbance the tale causes to several of the characters such as the Clerk, the Merchant, and the Franklin. Thus, the Wife of Bath has stirred up with her tale the people of two ages: hers and ours.

In "The Pardoner's Tale" Chaucer demonstrates his skillful mastery as a storyteller. The tale involves the mysteries of life, as three young men journey into the unnatural. With the use of dialogue, a controlled pace, and a chilling setting, the Pardoner delivers a sermon that exemplifies the theme: "Greed is the root of all evil." This tale, which is more than two-thirds dialogue, is rich in imagery, symbolism, paradox, and tension, which a New Critic would examine. There is also the opportunity to use some archetypal criticism in assessing the role of Death.

Suggested Approaches. A New Critical approach to this work will help students to appreciate the richness of Chaucer's descriptions and the intricacies of his characterizations. Only a close reading of the text will produce an awareness of the conflicts which exist between some characters' avowed beliefs and their actual actions. There is also often a tension between the narrator's appraisal of a character and the effect the author may actually have intended the character to make on the reader. The irony and satire in the work are vital parts of The Canterbury Tales. New Criticism can be used in looking at all three sections included in this guide.

A cultural approach is also a productive one, particularly for the "General Prologue." Chaucer makes some very accurate observations about the society of his day, observations which both reflect his society and comment on it. The reader can identify the major influences on fourteenth century English society (feudalism, the Catholic Church, and the rising middle class) and, by analyzing the physical descriptions, character descriptions, and actions of the pilgrims representing each influence, can understand how strong each influence was and in what direction each influence was moving.

In addition, a feminist approach is applicable to the "General Prologue" and "The Wife of Bath's Tale." By noting the number of women characters and comparing and contrasting the two main female characters, the Nun and the Wife of Bath, readers will be able to learn a great deal about the role of women in Chaucer's day. It will also be valuable to look at the ideas expressed by the Wife of Bath in both her prologue and her tale.

Potential for Teaching. Certainly one reason for teaching The Canterbury Tales is that it is a respected part of the canon of English literature. This work has deservedly acquired the classification of "classic" and is, therefore, a work with which able high school seniors should be familiar.

The character descriptions in the work are, in themselves, valuable human nature studies. Students can find new meaning to the "appearance versus reality" or "you can't judge a book by its cover" idea.

By placing the work in its historical context, students can learn about the customs and times of fourteenth century England. This would help to reinforce knowledge that students may have learned in a world history or European history course or supply this information if such a history course is absent from the curriculum.

The Wife of Bath's break with traditional roles in marriage and society are interesting to view, especially if we look at her "technique." (Technique is the term the Pardoner uses as he exhorts the wife to hurry up and tell her tale.) Students can see how the Wife tells her "technique" with relish. The fact that she is telling a tale with sexual imagery in mixed company breaks with tradition. Students can see how the "technique" creates tension in her husbands and listeners and how this "technique" creates a tension in twentieth century readers as well.

This work provides a valuable source for vocabulary study. Students can learn new words about a variety of subjects as well as new literary terms.

Also, The Canterbury Tales is a work which most students would not attempt on their own. Teacher assistance will help to motivate students, and a teacher-directed analysis will reveal the richness of the work.

Finally, this work provides a great outlet for creative work. Many discussions, writing assignments, dramatic efforts, and artistic efforts might be encouraged through a study The Canterbury Tales.

Challenges for Adolescent Readers. One problem high school students will encounter is that much of the language is difficult. Some words have changed in meaning, and some words are archaic. Students will certainly need direct instruction in vocabulary if they are to appreciate and understand this work.

The length of the work may stand as a stumbling block to some students. Because poetry is anathema to many students, the genre, particularly in this length, will frighten many students and make them hesitant to undertake a serious reading.

Because the work is poetry, it does not lend itself to a silent reading. The work will be much more likely to be appreciated and understood if it is read aloud. This, however, will also lengthen the amount of time needed to complete the study of the work.

Finally, because today's students live in such a vastly different society than Chaucer's pilgrims, they may encounter some difficulty in relating to the lifestyles and customs of Chaucer's day.

SUGGESTED INSTRUCTIONAL OBJECTIVES (PART I)

After studying the "General Prologue" to The Canterbury Tales, students will be able . . .

1. to illustrate their knowledge of the structure of the society of Chaucer's day by describing the three major influences and the direction in which those influences were moving, offering support from the text (Cultural)

2. to explain the twofold role of a satirist (to ridicule but also to hold up a model) and illustrate Chaucer's fulfillment of that role (New Critical)

3. to demonstrate the ability to use selected vocabulary words which are important to the study of this work (Cultural)

4. to draw conclusions about human relations based on the character studies in the works (Cultural)

5. to demonstrate an understanding of how word choice creates tensions and ironies in a work (New Critical)

6. to relate characters to their descriptions and classes (Cultural)

PREREADING ACTIVITIES

The numbers following activities indicate the objectives to which they are related.

1. Give students some historical information on fourteenth century England, including characteristics of feudalism, the Catholic Church, and class structure. (1, 6)

2. Introduce biographical information about Chaucer which explains his varied knowledge of human behavior. (1, 6)

3. Initiate a discussion about travel today. Discuss why people travel and how, including the good aspects of travel and the problems involved. (1)

4. Ask students to sit in a public place (mall, grocery story, stadium, etc.) for fifteen minutes and observe people. Have students share their observations. (4, 6, 7)

5. Discuss the importance of a pilgrimage in Chaucer's day and explain the use of the pilgrimage as setting and device (frame story). (1)

6. Give students a list of vocabulary words which will be important to their understanding of the historical setting, the text, or literary technique. (1, 3) Such words might include guild, nouveau riche,

pilgrimage, epicurian, physiognomy, Seven Deadly Sins (PEWLAGS-acronym for pride, envy, wrath, lechery, avarice, gluttony, sloth), chivalry, humours, satire, and frame story.

7. Write a one paragraph sketch of a President, making the reader know that he is not a good man without coming out directly and saying it. Then, in a separate paragraph, write a character sketch of the "ideal" President. (2)

8. Write a focused journal entry on the following: If you met an exotic dancer whose name was Chastity, what would your reaction be? Why? (5)

PURPOSE-SETTING QUESTIONS

1. What major classes of society can you identify while reading the "General Prologue"?

2. Why would the Knight be the first character Chaucer describes?

3. Under which major class or influence would you list each character?

4. What does Chaucer imply about each major class or influence?

5. Why are the Knight, the Parson, and the Plowman especially important?

GUIDE FOR READING

The attached Guide for Reading should be provided to students to facilitate their reading of the "General Prologue" and "The Wife of Bath's Tale." They may use the guide to keep track of the characters as they are presented and to categorize them by class and characteristic. This guide should help the students during their reading by enabling them to organize information and after the reading by aiding them in synthesizing the material.

POSTREADING ACTIVITIES

1. The following topics might be used for class discussions and/or written essays (numbers in parentheses indicate objectives met):

   A. Explain why a pilgrimage was an effective vehicle for this work. (1, 2, 3, 4) (Because a pilgrimage was something which all classes of people undertook in the fourteenth century and because people went on pilgrimages for a variety of reasons, Chaucer had a realistic method for presenting a panorama of his day.)

   B. Go back through the "General Prologue" and locate all of the characters who are actually given names. What does each name suggest? What did Chaucer accomplish by choosing the names? Do any of the name/character relationships suggest a tension to you? (2, 3, 4, 5, 6)

C. What did Chaucer say about the three major influences on the society of his day? Which characters illustrate the ideal for each influence? (1)

2. The following items might be used for creative writing assignments:

A. Have students analyze their own society and identify three major influences operating on it. Then ask them, in emulation of Chaucer's style, to create characters that will not only represent each influence, but also show the relative strengths or weaknesses of those influences. Students will also need to create a setting in which all of these varied characters and influences might readily come together. (1, 2, 4, 5, 6)

B. Which character would the Wife of Bath be most strongly drawn to and which character would she most dislike? Support your answers with evidence from the text. (4)

C. Select several of the characters and rewrite the story in the form of a play, remaining true to the characterization and setting of the original. (2, 4, 5, 6)

3. The following activities might be suggested to students with artistic ability:

A. By using the description in the text, draw a picture of one of the pilgrims. (4, 6)

B. Draw a picture of the Pardoner as he might present himself today. (4, 6)

SUGGESTED INSTRUCTIONAL OBJECTIVES (PART II)

After reading "The Wife of Bath's Tale," students will be able . . .

1. to explain the feminist "technique" of the Wife (by looking New Critically at "technique" as ambiguity and paradox)

2. to explain how the Wife's "technique" creates a tension between characters

3. to explain traditional roles for women in the fourteenth and twentieth centuries and how the Wife differs in her role

4. to locate the points in the tale where the Wife applies her "technique"

5. to identify feminist qualities within the Wife and within her tale

PREREADING ACTIVITIES

The numbers following each activity indicate the objectives to which they are related. When beginning the reading of Chaucer, the teacher may choose one of the following options: the teacher can read the text aloud, explaining it line by line or at appropriate breaks in the reading; students can read aloud with the teacher explaining at appropriate intervals; or the teacher may play a recording while students follow along in their books, stopping to explain the text at appropriate places. We recommend that all readings of Chaucer be done in class with some written activities completed outside of class.

1. The following list of words should be presented, defined, and discussed before students begin to read: maidenhood, maidenhead, bigamous, virginity, reveller, paramour, purgatory, Oxford, Clerk, King Arthur, Elf Queen, and courtiers.

2. Show the Elizabeth Taylor and Richard Burton film of *The Taming of the Shrew*. Although this film has a Renaissance setting, it does provide a visual context for students which is closer to Chaucer's period than is ours. Also, as a postreading activity, the students could compare the Wife and the Shrew. (2, 5)

3. Discuss the traditional role of the wife within American culture. (3, 5)

4. In a journal entry or through discussion, have students describe how they manipulate their parents in order to have their way. Which "technique" is used? (1, 4)

POSTREADING ACTIVITIES

The numbers following each activity indicate the objectives to which they are related.

1. Plot a time line of high points in the Women's Rights Movement and note where the Wife would fit on this line. (3, 4, 5)

2. As students read "The Wife of Bath's Tale," they should list the following:

   A. Eight to ten character traits that you admire in the Wife of Bath

   B. Eight to ten character traits that you least admire in the Wife (1, 2, 3, 5)

3. What is the "technique" of the Wife? Explain how she exercises this "technique" over her husbands. (1, 5)

4. Categorize the five husbands of the Wife according to her feelings about them. What were her reasons for marrying each? (1, 4)

5. The queen in the Wife's tale asks a question of a knight.

    A. What was the question?

    B. What was the time allotted for finding the answer to the question?

    C. How does the knight discover the answer to the question?

    D. What does the knight swear to do in order to get the answer to the question?

6. What is the answer to the question? How does this answer compare or contrast with the Wife's view on the relations between men and women? How does this answer compare or contrast with your own views on the relations between men and women? (1, 2, 4)

7. At this point there is the potential to divide the class into two different groups: those who agree with the Wife and those who do not. Divide each of these larger groups into smaller groups. The smaller groups will list all the arguments which support their position and all the arguments which refute their position. The positions will be discussed within the smaller groups, which after the discussions will meet again as two larger groups. Each of the two larger groups will choose a team of three to five members to debate. (2, 4, 5)

8. Why does the Wife marry so many times? Would you marry as many times? Why? Why not? (1, 3, 4)

9. Put on the hat of a New Critic and list at least two words in the Wife's tale that illuminate a meaning of the story for you. (1)

10. Choose the viewpoint of the Wife that best pleases you and defend your position in writing. Now take the opposite point of view and defend it. (1, 3, 5)

SUGGESTED INSTRUCTIONAL OBJECTIVES (PART III)

After reading "The Pardoner's Tale," students will be able . . .

1. to define and identify examples of imagery and symbolism

2. to define and identify examples of verbal and situational irony

3. to identify the theme of this tale

4. to identify examples of paradox and ambiguity such as the lifestyles of the rioters and their deaths and the message of "The Pardoner's Tale" and his possible motives for telling the tale

5. to identify Death as an archetype

PREREADING ACTIVITIES

1. Read aloud the description of the Pardoner from the "General Prologue" to The Canterbury Tales.

   A. How is the Pardoner described?

   B. Is he viewed favorably? Unfavorably?

   C. What type of tale might he be expected to tell? (4)

2. Assign a student to read the fable of King Midas. Have the student report to the class on the fable. Discuss the implication of greed in this story. Discuss how this story might possibly relate to one the Pardoner might tell. (3)

3. Have a student report on the reading of "The Silver Mine" by Selma Lagerlof. Relate this story to the themes of greed and death. (3, 5)

4. Put the following on the board:

   "God be with you!"
   tree
   death

   Ask students what these symbols make them see or anticipate in their reading. (1, 2)

5. Introduce the following vocabulary words: knave, adversary, perilous, rogue, covenant, florins, and apothecary.

PURPOSE-SETTING QUESTIONS

1. How does "The Pardoner's Tale" compare and contrast with the description of the Pardoner in the "General Prologue"?

2. Do you feel the Pardoner is sincere in his sermon? Why or why not?

3. As you read, what examples of symbolism, verbal and situational irony, paradox, and tension do you find?

4. Look at the old man in the story very carefully. What words, images, or phrases help to identify him as Death?

POSTREADING ACTIVITIES

Numbers following each activity indicate the objectives to which they are related.

1. The following questions should stimulate productive discussion of this tale:

    A. What is a "rioter"? (1)

    B. None of the characters is given a name in the story. How does this affect your feeling about these characters at the end of the story? (1)

    C. What are the first words that the old man says to the three rioters? How will these words serve as irony at the end of the story? (2)

    D. Do the rioters find Death? Is it found the way they intended? How is this ironic? (2, 3, 4, 5)

    E. What does the tree symbolize? (1)

    F. What do the rioters find under the tree? Does this encourage or discourage their search for Death? (3, 5)

    G. How does the "drawing of lots" or straws demonstrate the lifetyle of the rioters? (4)

    H. Cite specific lines that emphasize the greediness of these three rioters. (3)

    I. What does this tale tell the reader about the Pardoner? What is the message that the Pardoner is trying to impress upon the other pilgrims? (4)

    J. What is the paradox or tension between the Pardoner and the message he is trying to convey to the other pilgrims? (4)

2. Retitle the tale. (4)

3. Rewrite "The Pardoner's Tale" in a modern-day setting and situation. (3, 4)

4. Rewrite the ending of the story, beginning at the point where the three rioters discover the gold. How would you change the story? (3)

5. Discuss the effectiveness of the three rioters remaining nameless throughout the tale. (1)

6. Discuss who would be guilty for the death of the three rioters, Death or the rioters themselves? (3, 5)

7. Locate images throughout the tale that give "The Pardoner's Tale" a sense of gloom. (1, 2)

8. Make a magazine collage to illustrate the theme of this story. (3)

9. Listen to the lyrics of "One Tin Soldier." Find examples of irony, symbolism, and paradox in the song and compare its theme to the theme of "The Pardoner's Tale." (1, 2, 3)

EVALUATION

The success with which students were able to fulfill instructional objectives from all three parts of this unit might be measured in the following ways:

1. a vocabulary test;
2. occasional daily quizzes;
3. class discussion;
4. a major essay assignment;
5. artistic production; and
6. a major test including identification of characters from quotations and discussion questions.

Topics may be selected from post-reading activities from all three sections of this guide.

RELATED WORKS

Students who enjoyed reading The Canterbury Tales might also enjoy reading the following:

1. Breaking Tradition: The Story of Louise Nexelson (Natalie S. Bober). A Russian-born artist challenges the traditional concept that artists are men.

2. The Canterbury Tales (Geoffrey Chaucer). Several pilgrims respond to the Wife's tale. These other tales would provide interesting supplemental reading: "The Clerk's Tale," "The Merchant's Tale," "The Host's Tale," and "The Franklin's Tale."

3. One of the Lucky Ones (Lucy Ching). A blind Chinese girl, an outcast in China, relates her struggle to live a productive life.

4. James Joyce Murder (Amanda Cross). The main character, Kate Fansler, is an English Professor who is studying James Joyce's personal correspondence when her neighbor is murdered. How is the murder solved?

5. Lady Sings the Blues (Billie Holiday with William Duffy). This is a book about the life, battles, and joys of the famous jazz singer.

6. "The Silver Mine" (Selma Lagerlof). A king discovers that a country is better served by good men than by wealth. It is a parable on greed told by a country parson that awakens the king to this reality.

7. Am I Getting Paid for This? (Betty Rollin). This book is about the life of a Vogue and Look writer and expresses the conflicts with career and marriage and cancer.

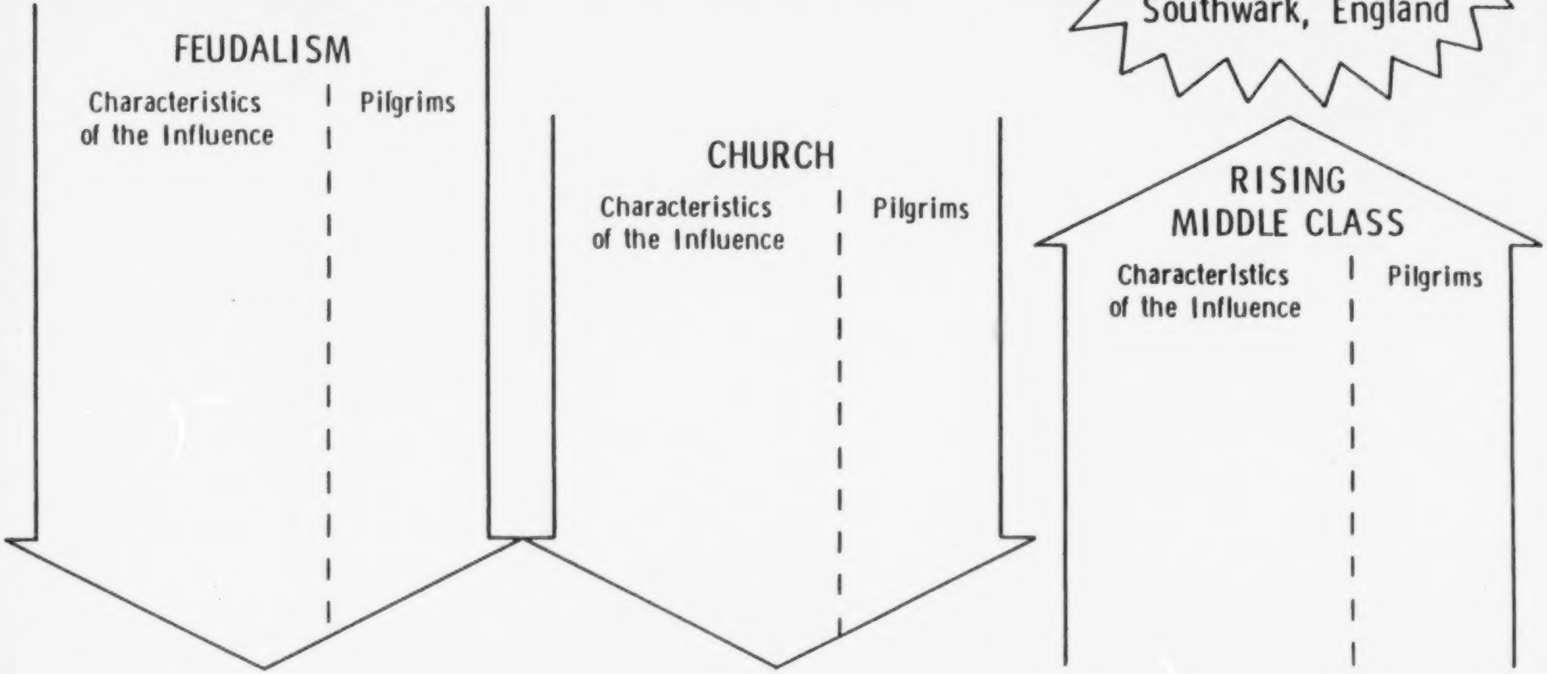
8. The Jungle (Upton Sinclair). A social commentary about a modern societal problem.

9. A Connecticut Yankee in King Arthur's Court (Mark Twain). This book is a humorous tale which makes strong but gentle social criticism.

Guide for Reading THE CANTERBURY TALES

The "Prologue" to
The Canterbury Tales
Setting - April, 1387
Southwark, England

Ⓐ Three Major Influences on Society of Chaucer's Day:


FEUDALISM
Characteristics of the Influence
Pilgrims
CHURCH
Characteristics of the Influence
Pilgrims
RISING MIDDLE CLASS
Characteristics of the Influence
Pilgrims

B. The Pilgrims: Be able to characterize pilgrims, identify pilgrims from their descriptions, and explain how characters are representative of the period.

---

1. Knight

2. Squire

3. Yeoman

4. Nun

5. Monk

6. Friar

7. Merchant

8. Oxford Cleric (Student)

9. Serjeant at the Law (Lawyer)

10. Franklin

11. The five Guildsmen

12. Cook

13. Skipper

14. Doctor

15. Wife of Bath

16. Parson

17. Plowman

18. Miller

19. Manciple

20. Reeve

21. Summoner

22. Pardoner

23. Host

24. Narrator

Ⓒ A Tale:

Wife of Bath < Prologue and Tale { Main idea = ____________________

Good husband = ____________________

Five startling ideas expressed by Wife:

Early Women's Libber

1. ____________________
2. ____________________
3. ____________________
4. ____________________
5. ____________________

How do ideas expressed in tale and prologue fit the character of the Wife of Bath?

"THE OPEN BOAT"

Stephen Crane

Kay K. Brown
Saks High School
Anniston, Alabama

OVERVIEW

Critical Commentary. Stephen Crane's "The Open Boat" is a carefully constructed fictional account of an event the author experienced during his days as a war correspondent. However, the fictional story takes on a meaning (or meanings) not dependent upon the actual event. We do not need to know the factual experience in order to comprehend the fictional experience of the four men, shipwrecked off the coast of Florida in a small dinghy. The simple plot develops around the juxtaposition of two ideas--nature's indifferent and sometimes menacing attitude toward man (a naturalistic view of life) and the human need for other human beings to help combat nature's attitude. The theme balances between these two ideas throughout the story, supported by a shifting of tones from detached, objective hopelessness to subjective hopefulness. Tone and theme are achieved by various uses of language.

Situational and verbal irony are evident throughout "The Open Boat." The death of the oiler, characterized as the strongest of the four men, is a final irony, but irony is present in the dialogues of the four men, in the narrative passages, and in the language used to describe the presence of the sea gulls and later the shark, which move alongside the small boat.

Another language device is the use of repetition. Descriptive passages (figurative and literal) of the boat occur again and again, emphasizing the helpless positions of both the men and the boat. Repeated descriptions of the sea and the waves of the sea achieve the same sense of helplessness, while also giving emphasis to the menacing aspects of the sea. The repetition of the "If I am going to be drowned . . ." passages and the literal, direct narrations concerning brotherhood reflect both aspects of the theme. Repetition of color imagery, especially the uses of gray, white, black, and slate to describe the sea and sometimes the men and the land, is an element which underscores nature's indifference and the hopeless mood surrounding this idea.

Nature's indifference and man's weak position is metaphorically portrayed by the wind tower, "a giant standing with its back to the plight of the ants," and by the "high cold star on a winter's night." Both indifference and treachery can be seen in the personification of the sea.

All of these devices combine to make effective Crane's starkly pessimistic and naturalistic view of the relationship of man with the universe. Because of the negative effect, a thoughtful reader who understands the theme needs and deserves a chance to react, whether he or she chooses to agree or chooses to challenge and disagree. A teacher might use this story as a means of reinforcing the concept that one may understand an idea artistically presented without agreeing with that idea.

Although this analysis of "The Open Boat" is written largely from a New Critical view, other types of critical approaches could also be utilized. For example, a psychological view might consider the experience in the boat as an archetype of initiation in which the protagonist (in this case, the narrator) matures through suffering. If teachers wish to have students analyze plot, character, and effect, the neo-Aristotelian approach is appropriate. If they desire students to react and respond to the story from their own experiences and to investigate the way in which the narrator of the story leads them to certain ideas and conclusions, then those teachers would need to employ a reader response approach. For purposes of this guide, a New Critical approach has been used, along with an element of reader response criticism.

Potential for Teaching. "The Open Boat" is an excellent work for introducing students to the use of the New Critical approach with fiction. Students who are learning close reading techniques need to experience prose as well as poetry. Crane's work is suitable for class reading because of the rich variety of linguistic devices within the text. The student will be challenged to practice skills of analyzing irony, tone, theme, and figurative language. However, students will need encouragement to deal with a story with little action and a rather extensive amount of description and dialogue. In addition, the view of the world in Crane's story is pessimistic and sometimes difficult for young readers to grasp. Therefore, a teacher will need to be sensitive and responsive to students' reactions. The story is found in many American literature anthologies and is appropriate for eleventh and twelfth grades, perhaps more accessible to honors classes.

SUGGESTED INSTRUCTIONAL OBJECTIVES

After studying "The Open Boat," students will be able . . .

1. to trace and explain the juxtaposition of two thematic ideas: nature's indifferent and menacing attitude toward man, and the resulting human need for other human beings
2. to identify the tones by locating ironic passages and to show how tone shifts occur throughout the story and how the shifts support the theme
3. to trace the descriptive and figurative imagery of the sea, the waves, and the boat and relate it to the theme

4. to trace the repetition of single words, phrases ("rowed . . . and rowed"), and passages ("If I am going to be drowned . . .") and explain how this stylistic device contributes to the tone and the theme

5. to explain the wind tower and the star metaphorically and relate them to the theme

6. to trace the repetition of color imagery and show its relation to the theme

7. to explain how the elements in the story reflect the naturalistic temper of literary art

8. to analyze the way in which the language of the dialogue and the narration are used to portray individual distinctions among the four men

9. to explain their own views of the world by comparing them to that presented in "The Open Boat"

PREREADING ACTIVITIES

1. To help students understand how language relates to tone, choose a passage from "The Open Boat" which exemplifies tone in the story. Make students a copy with blanks where some of the key words of the passage have been omitted. Have students do a cloze reading, rewriting the passage in their journals, filling in blanks with words they choose. Students can share some of these orally. The class can discuss the differences and similarities in student versions. Then show students the original whole passage. Have them write a second journal entry in which they record differences in their own versions and in the original.

2. Ask students to write a visual description of a scene of their own choice, limiting usage of colors to gray, white, and black with mention of a cheerful, bright color permitted only once. Divide the class into groups to share descriptions. A reporter from each group should write a summary of the kinds of moods established in the descriptions. Each group should choose one or two best papers for placement on a bulletin board display along with the summaries.

3. Give students a list of words from the story which may be unfamiliar. Include some of the words pertaining to sailing (e.g., gunwale, dinghy, scull, comber). Students should be asked to use context clues to define these words as they read.

4. Define naturalism for the students. On the chalkboard, write Crane's poem:

A man said to the universe,
"Sir, I exist."
However," replied the universe,
"The fact does not create in me
A sense of obligation."

Discuss with students the elements of this poem which are basic naturalistic ideas. Instruct the students to be alert for similar elements in "The Open Boat."

5. Directions to students: Choose a setting in which a small group of people are in some type of prolonged danger. The people have different and changing attitudes about their situation. Their conversation should reflect the changes in attitude and tone as well as reveal individual character traits. Describe the setting briefly. Then write the dialogue as described above. (This would make a good group project. After writing, each group should present the dialogue orally. The rest of the class can discern how well the language of the dialogue reveals characters.)

6. Discuss with students how they feel about thunderstorms, floods, tornadoes, and earthquakes. Are they afraid? Ask if they can remember a scene in nature which awed them and how they might feel if that scene were destroyed by mankind. After discussion, instruct students to write in their journals a brief description of their own view of the world, especially as they view the relationship of nature to mankind's experiences in the world.

7. Choose a poem to which students have access and with which they are fairly familiar, perhaps "The Road Not Taken" or "Richard Cory." Demonstrate a close reading analysis of the poem. Show students how repeated images and words contribute to meaning. Point out and discuss metaphors as theme support. Help them identify irony. Guide them to decide on a theme which is supported by the imagery, word choice, and irony. Then instruct students to read through "The Open Boat" so that they will be familiar enough with it the next day to begin a close reading.

POSTREADING ACTIVITIES

1. Have students select a passage from "The Open Boat" (teacher can set a length or choose the passage) which clearly establishes a tone, perhaps of irony or indifference. The students should carefully rewrite the passage, creating an entirely different tone while attempting to imitate the syntactic style of the passage.

2. Assign the following art project: Using the color imagery in "The Open Boat" as a basic tool, create an original collage, mobile, or other piece of art to represent a visual impression of tone and theme in "The Open Boat."

3. In a testing situation, include a section of the prereading list of vocabulary words.

4. Direct students to locate at least six examples of naturalistic ideas in "The Open Boat." They should then write each one on a separate sheet of unlined paper and draw or cut out and glue illustrations for these examples. Display as many as possible.

5. Ask students to choose two of the four men from the story and to go through the text and mark or copy dialogue and descriptive wording which reveals individual traits of the two. Having done that, they should write an essay about Crane's use of language to project character in this story.

6. After discussion of Crane's story is complete, have students revise the descriptions of their views of the world that they wrote earlier, relating their views to Crane's if possible.

7. Give students duplicated copies of "The Open Boat" so that they may mark on the copy. Write on the board the following: sea imagery, boat imagery, irony, repeated words and phrases. Read through Section I of the story with the students as they help select and mark examples of each category. Spend enough time so that you feel comfortable that students understand what you want from them. At some point, solicit from students ideas and impressions about the story they might be forming as a result of a close reading of Section I.

   Divide the four categories evenly among the class. Ask them to finish a close reading of the story, looking at language for one category, marking examples throughout and watching for patterns. This will need to be a homework assignment.

   After students have completed the individual assignments, have them form small groups with students who had the same assignment. They should compare findings and formulate conclusions that are supported by the images and linguistic patterns that they found.

   Gather in the large group so that students may compare ideas and formulate together a statement of theme and a description of tone supported by the results of their close readings. It should not be difficult for students to arrive at the balanced theme identified in the first objective. Write the theme on the chalkboard when an agreement has been reached.

   Reorganize into small groups, with each group including at least one person who has read closely for each of the four assigned categories. Each group should develop a chart headed with the two theme elements (nature's indifference/menace and the human need for other humans) and containing examples of appropriate linguistic evidence taken from each close reading category. Make the chart as detailed as possible. Write a summary paragraph statement, stating how the text shifts from one idea to the other and from one tone to another to form the unified theme. The charts should be neat and suitable for displaying.

8. Discuss with the class the metaphors of the wind-tower and the star. Help them to relate both metaphors to the central meaning of the story. Then allow students either to write an essay discussing one of the metaphors or to complete an art project relating metaphor and theme.

EVALUATION

1. Assign an in-class essay in which the student relates the title of "The Open Boat" to the theme, referring to the descriptive language surrounding the boat and the sea in the story.

2. Assign "To Build a Fire," "The Sculptor's Funeral," or another suitable story which students have not read. Ask them to write an essay in which they discuss and give examples of at least two ways language is used throughout the story to develop a theme.

3. This group project might work well if the teacher has the time to spend. Organize students into groups of five or six. Instruct groups to use "The Open Boat" to prepare a slide presentation of scenes which can be correlated with narrative passages of the story. Choose appropriate musical background. The aim should be to portray the theme and tone of the story as effectively and dramatically as possible without attempting to tell the entire story. A good alternate idea might be to choose stories new to the class for this project.

THE GREAT GATSBY

F. Scott Fitzgerald

Jim Fletcher
Hardaway High School
Columbus, Georgia

OVERVIEW

Critical Commentary. F. Scott Fitzgerald's The Great Gatsby can be a particularly rewarding reading experience for advanced literature students, especially those studying American literature; the universality of its themes and characters transcends the "Jazz Age" setting. At its most superficial level, the novel is a unique treatment of the ageless love triangle. On a much higher level, it asks the reader to question such complex issues as the American obsession with materialism, the power of Romantic illusions, and the myth of the self-made man. Such a rich novel can be examined using one or several critical approaches. For the purposes of this teaching guide, the neo-Aristotelian, New Critical, and reader response approaches will be stressed.

In neo-Aristotelian criticism, major emphasis is placed upon the effect created by a literary work. Specifically, Aristotle wrote of the catharsis of the emotions of pity and fear. In reading Fitzgerald's novel, we feel pity for Gatsby as he pursues his dream, almost attains it, then sees it slip away. His death in the end is almost anti-climactic because he has lost his dream and, hence, his reason to live. Certainly we also feel fear when we witness Gatsby's fate because in so many ways we are like him--to some extent we are all disciples of hope, pursuers of illusions.

The plot of Gatsby provides fertile ground for the neo-Aristotelian approach. Surely this novel is one of the most well-constructed works in modern fiction. Much insight into plot can be attained through a study of the architectonics of Gatsby; indeed, the overall structure of the novel can be accommodated by the model for tragic drama in Freytag's Pyramid. In addition, Fitzgerald has built his novel upon a series of structural devices which function thematically as well as architecturally: the parties or social gatherings which occur in every chapter; the recurrent references to automobiles and driving; the movement from West to East to West again. If we believe with the neo-Aristotelians that a plot should contain a number of critical junctures where choices are made which determine the outcome of the plot, then Gatsby provides the careful reader with numerous pivotal points. Finally, reversal (a change in fortune) and recognition (a gain in knowledge) are key elements in the neo-Aristotelian concept of plot. For Gatsby, the reversal occurs in the scene at the Plaza Hotel in Chapter VII when he sees his dream, almost in his grasp, slip away forever. Recognition is reserved for Nick Carraway, the narrator. In a way, the novel has been the story of his education, his progression from innocence to recognition. In Chapters VII-IX, we see the culmination of the events which lead Nick to the judgment he passes on all the characters. He has witnessed a clash between the legally corrupt but morally idealistic Romantic (Gatsby) and brutal, insincere, and morally corrupt Reality (the Buchanans and their world), and he has found both tainted--but Gatsby far less so.

Neo-Aristotelians such as Wayne C. Booth (in The Rhetoric of Fiction) have contributed substantially to our understanding of the importance of point of view in the novel. In The Great Gatsby, point of view is handled masterfully. Indeed, it is difficult to imagine how the novel could be written any other way than through the use of the "narrator-agent" (Booth, pp. 153-154). The fact that Nick is both an observer and a participant in the action serves to control the aesthetic distance between reader and action so that we experience the vicarious learning necessary to proper Aristotelian effect. A third-person point of view would probably create excessive distance between reader and action, while a major character-narrator (such as Gatsby himself, or Daisy) would involve the reader too intimately and perhaps create an uncritical bias.

When we examine the characters in Aristotelian terms, we find that Gatsby fits the mold of the tragic hero. Gatsby is noble; despite the technical illegality of his methods, he has literally made himself. He has followed the All-American "rags to riches" path, and his motives have been far nobler than crass materialism. His blind belief that he can "repeat the past" and his failure to see the superficiality of Daisy and her world are the flaws which destroy him. Accepting the Aristotelian notion that character is "moral disposition" revealed through action and choice, we find Daisy, Tom, Jordan, and Myrtle to be moral bankrupts whose choices and lifestyles reflect the shallowness of their being. Tom's thoughts, utterances, and actions expose a brutal creature, intellectually and morally depraved. Myrtle, Tom's mistress, is vulgarly sensuous and pretentious; and Daisy, his wife, is insincere and insensitive. Jordan Baker is blatantly dishonest. Even the minor characters such as Wilson, Wolfsheim, and Klipspringer display, through their actions and words, severe shortcomings of human decency and dignity.

Thus The Great Gatsby exhibits the major qualities of an Aristotelian tragedy. The single central plot involves reversal and recognition; the narrative presents the imitation of men acting, choosing and rejecting, and thereby revealing their character. The novel is also characterized by thought ("the ability to say what is pertinent and fitting"--Aristotle, Poetics, Chapter VI) and diction, or the expression of thought through language (the language of Nick as narrator or of the characters themselves). These last elements are frequently loaded with an irony which any New Critic would delight in.

In fact, if we are to do justice to the diction of The Great Gatsby, we must turn to the New Critical approach. The novel uses patterns of imagery much as a poem might, for thematic and structural purposes. Among the patterns of imagery worthy of consideration are those involving color, dust/ashes, wealth and money, and sight/blindness. Colors, for example, are frequently associated with themes and issues in the novel. Red and gold seem to be linked with wealth; gray, yellow, and brown are the colors of moral and financial poverty; blue is often associated with loss or pain; green is the color of the light at the end of Daisy's dock and hence the color of hope, dreams, and illusion.

A New Critical analysis would also consider the symbolic eyes of Dr. T. J. Eckleburg. This advertisement for some long-forgotten and perhaps long-deceased ophthalmologist can be interpreted in various ways. To Wilson, the eyes are the eyes of God. They may also be the eyes of a long-dead god overlooking the literal "valley of the shadow of death." The huge eyes also remind the reader that the entire novel is "observed" action seen through the eyes of Nick, and they join with other images of sight and blindness to reinforce the theme of illusion and reality, ignorance and knowledge, deception and recognition. Among other symbols are the light on Daisy's dock, automobiles, and the dichotomy of East and West (both the Eastern U.S. and Western U.S. and East Egg and West Egg).

Finally, The Great Gatsby seems quite well suited to a reader response approach. On one level, the entire novel is nothing less than the record of the narrator's responses to a series of incidents and characters. With guidance, students may find that a record of their own responses to character, words, and actions is as valid and revealing as Nick's narration. For example, in Chapter I, it would be enlightening to discover how student readers respond to the Buchanans, to Jordan Baker, and to Nick himself. In the reader response approach, students must realize that honesty of response is paramount. There is no single correct response.

Challenges for Adolescent Readers. Two factors which may limit student involvement in the novel are a lack of sufficient historical background and the socioeconomic gap separating the world of Gatsby from the world of most students. The former can be overcome through a prereading discussion of the "Jazz Age." The socioeconomic gap may prove more difficult. Even fairly affluent families cannot approach the vulgar wealth of Gatsby and the Buchanans; few of us have seen this sort of immeasurable wealth in "real life." However, students who avidly follow every episode of Dallas or Dynasty will have a frame of reference for the glittering veneer and rotten core of the unspeakably rich. They should recognize the world of The Great Gatsby as the ancestor of these latter-day materialists' world.

As noted previously, the themes and situations of Gatsby are universal. The conficts between appearance and reality, between illusion and truth, are part of all our lives. Many adolescent readers can also identify with the longing to repeat a happier past and with the desire to regain something precious that has been lost. Moral issues such as dishonesty, infidelity, insincerity, and insensitivity are issues which adolescents are beginning to see as problems which they themselves must face. It is little wonder, then, that The Great Gatsby is often one of those classics which students later confess to have found meaningful and enjoyable.

SUGGESTED INSTRUCTIONAL OBJECTIVES

During the study of The Great Gatsby, students will . . .

1. demonstrate an understanding of how point of view affects a reader's perception of a work of prose fiction (Neo-Aristotelian)
2. demonstrate an understanding of the structure of the novel (Neo-Aristotelian)
3. design a chart showing their responses to the character of Gatsby during the course of the novel (Reader Response)
4. explain how choices made at critical junctures in the novel affect the action (Neo-Aristotelian)
5. show that they understand the Aristotelian concepts of reversal and recognition as they apply to this novel (Neo-Aristotelian)
6. identify major patterns of imagery in the novel and explain how these images reinforce theme and action (New Criticism)
7. identify symbols in the novel and relate them to theme (New Criticism)
8. explain how characters reveal themselves through what they say and through the choices that they make (Neo-Aristotelian)
9. define the Aristotelian tragic hero and apply the definition to Gatsby (Neo-Aristotelian)
10. demonstrate how the author uses recurrent structural devices to unify the plot (Neo-Aristotelian)
11. explain the conflict between Romantic, illusionary Idealism and insensitive, materialistic Reality and demonstrate how it is carried out in the plot (Neo-Aristotelian)
12. show an understanding of the concept of catharsis and relate this concept to their responses to the effect of the narrative (Neo-Aristotelian)
13. analyze the character of Gatsby as a variation of the "rags to riches" Horatio Alger myth (Neo-Aristotelian)
14. explain the ambiguity in the novel as it applies to the character of Gatsby (New Criticism)
15. evaluate Nick's final judgment of Gatsby and the other characters (Neo-Aristotelian and Reader Response)

16. explain how the historical setting of the novel affects plot, character, and mood (Neo-Aristotelian and Historical-Sociological Criticism)

17. explain the effect created by the novel and demonstrate how plot and character contribute to this effect (Neo-Aristotelian)

PREREADING ACTIVITIES

1. Write the followng terms on the chalkboard: The Jazz Age, The Roaring '20's, Prohibition, Bootlegger. Initiate a discussion of the historical setting of the novel by asking students to respond to any connotations or images which they associate with these terms. You may also wish to use films, videocassettes, and photographs to give students a sense of the period.

2. Repeat the above procedure with these terms: Romantic, illusion, dream, materialism, superficiality, insensitivity. Center the discussion around the use of these terms as descriptive of character.

3. If students are unfamiliar with the terms catharsis, tragedy, tragic hero, imagery, symbolism, and plot structure, the same type of prereading discussion may be necessary. Use examples from literature, television, and movies with which the students are already familiar to illustrate the concepts.

4. Through lecture and discussion, introduce the class to the Horatio Alger story and the myth of the American Dream.

5. Reproduce and give students copies of the epigraph which is found on the novel's title page:

   > Then wear the gold hat, if that will move her;
   >   If you can bounce high, bounce for her too,
   > Till she cry, "Lover, gold-hatted, high-bouncing lover,
   >   I must have you!"
   > --Thomas Parke D'Invilliers

   Ask students to write a brief response to the epigraph, giving their interpretation and predicting how they think it will apply to the action of the novel.

6. Recount for students the following conversation, alleged to have taken place between Fitzgerald and Hemingway:

   FITZGERALD: The very rich are different from you and me.
   HEMINGWAY: Yes. They have more money.

   Ask students to keep this exchange in mind as they read The Great Gatsby. Tell them that one of their postreading activities will be to explain whether they think Fitzgerald saw other differences between the "very rich" and "you and me." If so, what were those differences?

7. Advise students that they are to keep a response journal as they read the novel. They may record their responses to any character, incident, or use of language in the novel; however, they must record their responses to the character of Gatsby from the first mention of his name in Chapter I to the end of the novel. Remind students that all responses are valid. There are no single, "magic" responses which are "correct." The only criterion for a valid response is honesty.

8. Initiate a discussion of the following idea: How do we come to form our judgments of other people?

9. Distribute copies of the entire Guide for Reading or of appropriate sections when reading assignments are made. The questions may be used as the basis for postreading discussion. Students should respond in their journals to questions marked with an asterisk.

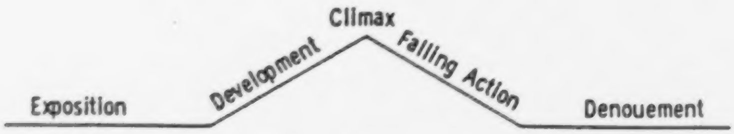
POSTREADING ACTIVITIES

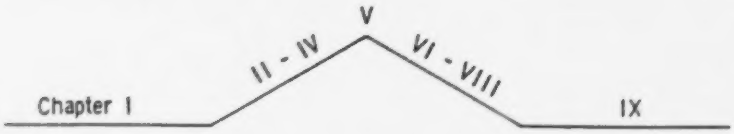
The postreading activities may be used as a basis for discussion or for written evaluative tools. Teachers should feel free to vary the questions to suit their particular needs. The numbers in parentheses after each activity refer to the instructional objectives addressed by the activity.

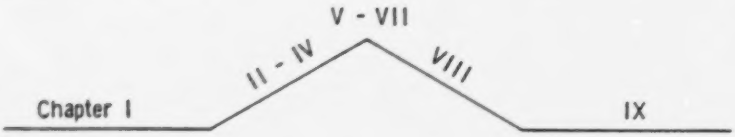
1. Use questions on the Guide for Reading to stimulate small-group and whole-class discussion throughout the study of the novel.

2. Rewrite the scene at the Plaza Hotel in Chapter VII from Gatsby's point of view, or Tom's, Daisy's, or Jordan's. What is gained or lost? Be consistent to the nature of the character as presented in the novel. (1)

3. Justify the use of one of the following models (A or B) for the structure of the novel: (2)



A.


B.


4. Find examples of the following types of imagery in the novel and explain how the patterns relate to theme or character development:

   A. color images
   B. wealth and money images
   C. dust/ash images
   D. sight/blindness image (6)

5. Why is it important that Nick is relating the events of the novel after they have occurred? (In other words, why is it important that the narrator Nick is older than the Nick taking part in the action?) What would have been lost or gained by the use of another point of view (e.g., third person omniscient)? (1)

6. How does the following quotation from Chapter II sum up Nick's role in the novel?

   > Yet high over the city our line of yellow windows must have contributed their share of human secrecy to the casual watcher in the darkening streets, and I was him too, looking up and wondering. I was within and without, simultaneously enchanted and repelled by the inexhaustible variety of life. (p. 36, Scribner's paperback edition) (1)

7. Can Gatsby be called a tragic hero? (If students are familiar with Oedipus, it might be interesting to compare Gatsby's persistent pursuit of a dream to Oedipus's stubborn pursuit of the truth.) (9)

8. Following are some critical junctures in the novel where choices are made which determine the course of the plot. What happened at each juncture? Why? What might have happened had different choices been made? (4)

   A. Chapter III....Nick accepts the invitation to Gatsby's party
   B. Chapter IV.....Nick agrees to arrange a tea for Daisy and Gatsby
   C. Chapter VI.....Gatsby refuses to abandon his dream despite his dejection
   D. Chapter VI.....Gatsby refuses to heed Nick's warning that "you can't repeat the past"
   E. Chapter VII....Daisy refuses to make the total rejection of her past which Gatsby demands
   F. Chapter VII....Gatsby decides to take the blame for the accident
   G. Chapter VIII...Tom directs Wilson to Gatsby
   H. Chapter IX.....Nick decides to leave the East

9. Using your response journal, diagram your responses to Gatsby over the course of the novel. (3)

10. How do you interpret the following symbols? How do they reflect theme? (7)

    A. the eyes of Dr. T. J. Eckleburg
    B. the valley of ashes
    C. the green light on Daisy's dock

11. Give students copies of one or both of the following passages and discuss any similarities and differences to Gatsby: (11)

> I saw a man pursuing the horizon;
> Round and round they sped.
> I was disturbed at this;
> I accosted the man.
> "It is futile," I said,
> "You can never--"
>
> "You lie," he cried,
> And ran on.
>
> --Stephen Crane

> We find such things
> And lose them and must live in spite of it.
> Only a fool goes looking for the wind
> That blew across his heartstrings yesterday,
> Or breaks his hands in the obscure attempt
> To dig the knotted roots of Time apart,
> Hoping to resurrect the golden mask
> Of the lost year inviolate from the ground.
>
> --Stephen Vincent Benet, John Brown's Body

12. At which point in the novel do you see a reversal in fortune taking place? What is involved in the reversal? (5)

13. If we accept Nick as the agent of recognition, what knowledge does he gain? Does Gatsby ever undergo an experience of recognition? If so, when? What causes it? If not, why do you think he fails to achieve recognition? (5, 14)

14. We have said that characters reveal themselves through thought, utterances, and action. Select any character other than Gatsby and write a brief analysis of that character's thoughts, words, and actions explaining how these elements lead to a revelation of the character's true nature. (8)

15. Parties or social gatherings of two or more people occur in every chapter. How do these gatherings serve to advance the plot? How do they contribute to our understanding of character? (10)

A. Chapter I......Nick's visit to the Buchanans
B. Chapter II.....Party at Tom's New York apartment
C. Chapter III...."generic" party described; Nick attends party at Gatsby's
D. Chapter IV.....Nick's lunch with Gatsby and Wolfsheim; tea with Jordan
E. Chapter V......Nick's tea for Daisy and Gatsby
F. Chapter VI.....the Buchanans attend a party at Gatsby's
G. Chapter VII....dinner at the Buchanans then the gathering at the Plaza Hotel
H. Chapter VIII...Nick has breakfast with Gatsby
I. Chapter IX.....Gatsby's funeral

16. Ask students to write a brief analysis of the effect which Gatsby's story had on them. Compare their reactions to the Aristotelian concept of catharsis of pity and fear. (13, 17)

17. Refer to Prereading #6. Have students write an essay (or take part in a discussion) analyzing The Great Gatsby as the tragedy of Romantic illusion colliding with insensitive materialism. (11)

18. Does Gatsby have anything of the materialist in his personality? (That is, does he want to possess Daisy? Does he view the past as a thing which can be bought with sufficient wealth?) (11, 14)

19. Discuss the plot of the novel in terms of the following:

    A. the traditional "rags-to-riches" story
    B. the traditional "love triangle"
    C. the tragedy inherent in the American Dream of happiness via material wealth (13, 14)

20. Students with an interest in the arts might undertake one of the following:

    A. Do research on the popular music and jazz styles which might have been familiar to Gatsby. Share recordings of the music with the class. (NOTE: Most large libraries will have books on the history of jazz, and many of them will have reissued recordings of classic jazz performances from the 1920s. Among the musicians of special importance were jazz artists such as Bix Beiderbecke, Louis Armstrong, Duke Ellington, and popular artists such as Paul Whiteman, Rudy Vallee, and Gene Austin.)

    B. Using a medium of the visual arts (oil, ink, charcoal, watercolor, etc.), create your own vision of a party at Gatsby's or any other striking scene from the novel.

    C. Do research on the fashions in men's and women's clothing of the time and share your findings in a visual presentation. (16)

21. One critic has said that the novel is characterized by movement from illusion to reality, innocence to knowledge, aspiration to defeat, tolerance to judgment (Aldridge, p. 230). Using specific evidence from the text, write an essay in which you illustrate the validity of this conviction. Comment on the value of this type of "movement" as a unifying element in the plot. (10)

22. Both Gatsby and the Buchanans are living behind a mask or veneer of sophistication and elegance. When the masks are removed, which reality is morally corrupt? (NOTE: Students may have difficulty in seeing that although he is involved in a technically illegal business, Gatsby remains morally decent and idealistic. The Buchanans, however, suffer from a lack of moral values and ideals.) (8, 9, 11, 13, 14)

23. Re-read the passage on p. 97 of the Scribner's paperback edition: "As I went over to say good-by . . ." to the end of the page. How do Nick's observations prepare the reader for the ultimate conclusion to Gatsby's quest? (8, 9, 11, 13)

24. Re-read the passage on p. 111: "He wanted nothing less . . ." to the end of the chapter. How do Nick's observations here prepare the reader for the outcome of the quest? (8, 9, 11, 13)

25. Refer to the Guide for Reading, Chapter IX, Question #5. Cite words and phrases in the concluding paragraphs which led you to see the conclusion as a tribute to Gatsby, as a criticism of him, or as an ambiguous statement. (5, 6, 7, 9, 11, 17)

26. Rewrite any portion of the novel as a dramatic scene. You may add dialogue and stage directions. Selected students may wish to present the scene to the class.

27. After viewing the 1973 film version of the novel (available on videocassette), write an evaluation of the transfer from the novel to the medium of film. What is lost and what is gained by the transfer? What would you have done differently if you were the film's director? (2, 3, 11, 14, 17)

28. Write a newspaper account of the death of Myrtle Wilson and/or the deaths of Gatsby and George Wilson. (8)

29. Write an obituary for Gatsby. (8)

30. Write a formal essay using evidence from the text in which you make a case for subtitling the novel "The Education of Nick Carraway." (5)

31. Refer to Guide for Reading, Chapter 3, Question #7. (1, 2, 5)

EVALUATION

1. Daily exams over reading assignments
2. Class discussion
3. Group and individual reports
4. Small group discussions
5. Essays or other written assignments based on Guide for Reading and/or Postreading Activities
6. Major examination involving both objective and essay-type questions
7. Entries in reader response journals

RELATED WORKS

1. The Waste Land (T. S. Eliot). Mature readers will find in this long, difficult poem many images and scenes which will remind them of Gatsby.
2. Six Tales of the Jazz Age and Flappers and Philosophers (F. Scott Fitzgerald). Two collections of short stories by Fitzgerald, most of them set in the Gatsby era.
3. Tender is the Night (F. Scott Fitzgerald). Another novel by Fitzgerald in which a man of great talent sees all his promise waste away.
4. The Far Side of Paradise (Arthur Mizener). Regarded by many as the definitive life of Fitzgerald.
5. The Twenties (Edmund Wilson). Memories of the era by one of Fitzgerald's closest friends and a great literary critic in his own right.

REFERENCE

Aldridge, John W., "The Life of Gatsby," in Twelve Original Essays on Great American Novels, ed. Charles Shapiro. Detroit: Wayne State University Press, 1958.

GUIDE FOR READING

The Great Gatsby

Be prepared to respond to these questions. Questions marked with an asterisk must be answered in your response journals.

Chapter I

1. What traits of Nick's personality estabish him as a reliable narrator?
2. In what way is Nick's evaluation of Gatsby ambiguous?
3. What actions and utterances by Tom and Daisy reveal their personalities?

*4. How does the ending of this chapter contribute to the mystery surrounding Gatsby?

Chapter II

1. This chapter introduces the Wilsons. How does the setting of the valley of ashes add to your understanding of them?
2. What is your initial response to the eyes of Dr. T. J. Eckleburg?
3. Contrast Myrtle Wilson and her husband; contrast Myrtle and Daisy.
4. What actions and utterances by Myrtle reveal her personality?
5. What is your response to Tom by the end of this chapter?
6. What insights into the lives of the "very rich" has Nick gained by the end of this chapter?

Chapter III

*1. What is your response to the description of the parties at Gatsby's?

*2. What words, images, or details contribute to this response?

3. In this chapter, how does the author build up the mystery surrounding Gatsby?

4. What is the effect of making Gatsby's initial entry into the novel so nonchalant?

5. What is Nick's first impression of Gatsby?

6. Describe the accident which occurs at the end of the party.

7. At the conclusion of this chapter, Nick digresses to describe his daily activities in New York City, his infatuation with Jordan Baker, her dishonesty and careless driving habits, and his attitude toward these faults. After reading the novel, be able to defend this digression as essential to our understanding of the plot, or explain how it brings a quality of disunity to the novel.

Chapter IV

1. What does Nick learn from Gatsby as they drive to lunch together? Does his attitude remain ambivalent? How can you tell?

*2. After the meeting with Meyer Wolfsheim, what is your response to Gatsby?

3. What information does Nick obtain from Jordan Baker concerning Gatsby's past?

4. What does Nick agree to do? Why do you think he agrees to the request from Gatsby?

Chapter V

1. How would you describe Gatsby's behavior as he awaits Daisy's arrival?

2. Why does Gatsby want to take Daisy on a tour of his mansion?

3. Is there any significance to Daisy's reaction to the shirts? Explain.

4. This chapter may be seen as a crucial turning point in the novel. Explain.

*5. From what you know of Gatsby and Daisy, predict the outcome of their affair. Why did you predict as you did?

Chapter VI

1. What new information about his past does Gatsby convey to Nick?

2. Nick says that he heard all this information "much later." Why does he say he is writing it down at this point in the novel? How does the information affect your perception of Gatsby?

3. What is your response to the scene involving Tom and his friends stopping at Gatsby's on their horseback ride? With whom, if anyone, do you sympathize and why?

4. Why is Gatsby dejected after the party attended by the Buchanans?

*5. Is there anything in the party episode which would cause you to alter or reaffirm your prediction in Chapter V? Explain.

6. What unrealistic demands does Nick believe Gatsby wants to make of Daisy? What demand does he seem to want to make of life itself?

7. What choices are open to Gatsby at the end of this chapter? How would each choice have affected the plot?

Chapter VII

1. What strange things does Nick notice around Gatsby's mansion? What is the explanation?

2. During the dinner at the Buchanans, Tom realizes that Daisy and Gatsby are having an affair. How does he come by this knowledge?

3. What further insights into Daisy's personality does the reader gain during this scene?

4. In what ways does the stop at Wilson's garage affect later events in this chapter?

5. Be able to summarize the events which occur during the scene at the Plaza Hotel.

6. How can this scene be regarded as a point of reversal for Gatsby?

7. How is Nick able to recount the events of the accident when he himself is not a witness?

8. What can the reader infer from Myrtle's behavior at the time of the accident?

*9. At the end of this chapter, we see Tom and Daisy sitting together in their mansion while Gatsby waits outside throughout the night, "watching over nothing." What effect did this scene have upon you? How is it significant in terms of plot and theme?

10. What choices have been made in this chapter which move the plot toward its conclusion?

Chapter VIII

*1. In this chapter, Gatsby gives Nick further autobiographical information. How does this information affect your response to Gatsby? to Daisy?

2. By the time he leaves Gatsby the morning after the accident, Nick has achieved the recognition that is essential to our understanding of the novel. How does he evaluate Gatsby and the others?

3. How does Nick's conversation with Jordan reveal his new recognition?

4. Be able to trace George Wilson's movements from the time he leaves his garage until he is found dead.

Chapter IX

1. What is ironic about Gatsby's funeral--the last social gathering in the novel?

*2. How does the information we get from Mr. Gatz affect our response to Gatsby?

3. Why does Nick decide to go back west?

4. What is Nick's final evaluation of Tom, Daisy, and their world?

*5. Do you regard the final paragraphs of the novel (beginning "Most of the big shore places . . .") as a tribute to Gatsby and his dream? as a criticism of Gatsby? as an ambiguous statement? Defend your choice. What is your own final response to Gatsby?

"THE YELLOW WALLPAPER"

Charlotte Perkins Gilman

Rhonda F. Gray
Northside High School
Fort Smith, Arkansas

OVERVIEW

Critical Commentary. "The Yellow Wallpaper" illustrates the mental breakdown of the narrator, which is revealed as she reports the events of the story. After being diagnosed as suffering from a "nervous disorder," the narrator is taken off into the country, where she is forced to cease writing and to remain idle while undergoing the prescribed "rest cure." Though she loves to write, John--her physician-husband--asserts that her writing is trivial and harmful, forbidding the narrator to "tire herself." We later discover that the harm would actually be to him, as her writing removes her from John's control. The narrator is forced to stay in a drab upstairs room containing a bed nailed to the floor, barred windows, and repulsive yellow paper on the walls. Her attempts to convince John to give her a nicer room downstairs--one which is more cheerful with windows looking on the garden--are unsuccessful, and with the passage of time compounded by her forced idleness, the narrator slowly becomes worse. Gradually and finally she becomes infatuated with the patterns on the wallpaper and discovers a woman who "creeps" around behind the wallpaper and shakes the bars created by the patterns in an attempt to free herself. John seems obsessed with keeping the narrator dependent on him, thus revealing male/female stereotypes and biases associated with male dominance in society which contribute to the narrator's madness.

Several critical approaches are suggested for the teaching of "The Yellow Wallpaper." First, a New Critical approach provides the opportunity for a close reading of the text. The focus is on the richness of the language which is projected through the use of vivid imagery and symbolism. Further examination of the ironies and paradoxes, which produce certain tensions in the story, will enrich the student's perception of how the narrator makes her shift from sane to insane. Second, a psychological approach traces the narrator's progressing madness as she becomes more involved with "the woman behind the wallpaper" and sheds light on her repressions and her attempt to cope. Similarities between the narrator and the life of the author are also observable. Third, a feminist approach permits students to analyze the husband-physician's role in contributing to the narrator's insanity, and at the same time, the study of sex stereotypes and biases within the text can be similarly identified with cultural practices which are inherent in society. Questions may be raised which will encourage students to find alternatives to the dominant (male) literary system and will help them to focus on other possible responses to literature that is written by men. Students may then be motivated to read more works by women authors.

Potential for Teaching. Gilman's short story is an unusual piece of literature for most students and teachers. While the first person point of view gives the reader an intimate account of the occurrences, it simultaneously evokes within the reader an aura of suspense. Students will at first be intrigued by the narrator's fixation on the wallpaper and by the "woman who creeps" behind it. The ending will be a challenge to the students and will provoke their curiosities. Using literary devices to trace the narrator's insanity should enhance the students' understanding of the value of a close reading of the text. Also, the students and teachers should find the study of male/female stereotypes thought-provoking, hopefully encouraging them to read and/or study more literature written by women.

Challenges for Adolescent Readers. Some students may find that the subject of insanity is too depressing, and they may also need an explanation for the ending of the story, as well as for the "woman behind the wallpaper." The discussion of male/female stereotyping and male dominance may be offensive to or uncomfortable for some students (and teachers, too). Some descriptive passages in the text may need explaining, and students may not readily comprehend the "creeping" scenes.

SUGGESTED INSTRUCTIONAL OBJECTIVES

After studying "The Yellow Wallpaper," students will . . .

New Critical

1. demonstrate the techniques of a close reading of the text
2. identify and use imagery for interpretation of a work
3. recognize symbols (symbolism) and show how they are used to unify a work and to imply multiple meanings
4. demonstrate how irony and paradox work to illuminate character

Psychological

5. use a character's actions to make an assessment of him or her
6. trace the progression of the narrator's madness
7. explain the importance of the first-person point of view in revealing the narrator's concerns and problems
8. identify the similarities between the narrator and the author

Feminist

9. identify male/female stereotypes in literature

10. show how the narrator's husband contributed to her insanity under the guise of protecting her

PREREADING ACTIVITIES

1. This activity should be an enjoyable opener to the teaching. Read to the students the following poem and discuss the questions below.

Paranoia

When you drive on the freeway, cars follow you.

Someone opens your mail, two hands
that come out of your shirt-sleeves.

Your dog looks at you, he does not like you.

At the driving test the cop is tired. He has sat up
all night, screening your dreams.

If you go to the zoo, be sure to take your passport.

Everywhere you go, the dog goes with you. Beautiful women
come up to you and ask for the dog's telephone number.

You take a girl to a concert of Russian music; on the way
up the steps, she falls in love with one of the pickets.

You go to teach; everyone who passes you in the corridor
knows you never finished *Tristram Shandy*.
You are the assistant professor no one associates with.

At the yoga class you finally get
into the lotus position.
You are carried home.
When you close your eyes in meditation, all you see is breasts.

When you turn the refrigerator to de-frost, the TV drips.

Across the street, the pigeons call softly to each other
like the FBI on a stakeout.

When you walk to the post office and see the flag at half-mast,
you know you have died.

--Michael Dennis Browne (b. 1940)

A. How could you define paranoia?
B. Which (if any) of these situations are familiar to you?
C. Which seem ridiculous to you?
D. Which seem more serious?
E. Can you think of similar situations not mentioned in the poem?
F. In your opinion is paranoia a serious illness?
G. Have you ever felt paranoid before, even briefly?

2. The teacher will propose the following dilemma to the students, who will then answer the questions in their response journals. A copy of the dilemma and questions can be given to each student, or the teacher can read the dilemma and put questions on the board. Use the questions to generate class discussion.

Dilemma

You have been accused of some crime which you did not commit, but rather than turning you in to the authorities, your parents lock you up in a secret room which is totally isolated from the outside world. The only furniture is a bed which cannot be moved. Food is brought to you each day but you're never permitted to see or talk to the carrier. You're left totally alone day and night for a period of six months.

Questions

A. How would being alone affect you?
B. In what ways would you pass the time?
C. Describe your feelings and thoughts.
D. Is this confinement a good way to solve the problem? Explain your answer.
E. Who would bear the situation better, a male or female? Explain your answer.

3. Ask students to write a biopoem in their journals using the format below. Next ask for volunteers to read their biopoems (to break the ice, the teacher may need to read hers first). After the reading of the last poem aloud, ask the questions below in order to generate class discussion.

Biopoem

Line 1 First name
Line 2 Four traits that describe your character
Line 3 Relative ("brother," "sister," "daughter," etc.) of __________
Line 4 Lover of __________ (list three things or people)
Line 5 Who feels __________ (three items)
Line 6 Who needs __________ (three items)
Line 7 Who fears __________ (three items)
Line 8 Who gives __________ (three items)
Line 9 Who would like to see __________ (three items)
Line 10 Resident of __________
Line 11 Last name

Questions

A. Are there any similar traits among classmates' biopoems? These may be written on the chalkboard.
B. Are any traits mentioned more by males than females?
C. Are any traits mentioned more by females than males?
D. Is this biopoem a good sketch of you?

4. Ask students to complete the following survey and inform them that the purpose and the results of the survey will be divulged on a later date. However, the teacher should have a male/female ratio tallied prior to assigning the related postreading activity.

Personal Survey Student's Name ____________________

Check only the items which you do now or once did.

___ 1. mow lawns
___ 2. build models (cars, airplanes, etc.)
___ 3. deliver newspapers
___ 4. be a baseball captain
___ 5. play basketball on school team
___ 6. play "street" basketball
___ 7. babysit children
___ 8. cook meals for family
___ 9. do gymnastics
___ 10. be a club president
___ 11. work for a A in science or math
___ 12. collect _____ as a hobby
___ 13. go fishing
___ 14. write poetry
___ 15. dance away from home
___ 16. play on school football team
___ 17. play "street" football
___ 18. get others to do what you want
___ 19. work on cars
___ 20. race cars
___ 21. skateboard
___ 22. attend religious services regularly
___ 23. help others with their problems
___ 24. box and/or wrestle
___ 25. do martial arts

5. Ask students to write in their journals a reaction to the title "The Yellow Wallpaper," to make predictions as to what the story will be about, and to share their reaction in open discussion in the class.

6. Aloud, read to the first structural juncture in the story. Then ask the following questions:

A. What is the point of view?
B. What has happened so far in the story?
C. Can you identify any imagery?
D. What does "dead paper" imply?
E. What type of house is this?
F. Find words or phrases which relay the author's tone.
G. Identify any tensions in this section.
H. What predictions can you make at this time about the direction the story will take?

GUIDE FOR READING

The reading guide at the end of this unit is intended for postreading activity, to aid students in the understanding of the narrator's progression into insanity and the contributing roles of her husband.

POSTREADING ACTIVITIES

1. Immediately after reading, ask students to write a response to the story in their journals. Share the responses in open discussion.

2. Return to Prereading #2 in the journals and in open discussion ask students to make comments on any changes they may make in their earlier response.

3. In the journals look at Prereading #5 and discuss any changes the students may make in the previous response to the title. For what reasons would this title be appropriate for the story?

4. In order that students may become more aware of male/female stereotypes in literature and in cultural behaviors, the teacher will provide for the students a practical (workable) definition of the term and will choose any or all of the following activities, some of which are follow-ups to a prereading activity:

   A. On the chalkboard make male/female columns and ask students collectively to name specific traits generally associated with each (e.g., behavioral characteristics, games, colors, occupations). Ask students to form and report any conclusions they may determine.

   B. Return to the survey in Prereading #4. Encourage students to discuss the outcome in terms of male/female stereotypes and consider the conclusions suggested by the results of the tally.

   C. In class, form small groups (heterogeneous when possible) and do the following. A representative from each group should do the reporting.

      (1) Create a biopoem (Prereading #3) for John.
      (2) Create a biopoem for the narrator.
      (3) Prepare a group report on the conclusions drawn.
      (4) Be prepared to select the best poem from of all the groups for each character.

   D. Ask for volunteers or select students to participate on a debate team representing either the narrator or John. The remaining students will prepare and ask questions directed to the prospective teams. The opposite team will be permitted a rebuttal. The teacher should establish some guidelines to expedite the questioning and the answering and to maintain order.

E. Ask students to watch several shows or movies on prime time TV, including commercials around and during the show. Ask students to answer the following questions as they view each show.

(1) Is the main character male or female? Give name.
(2) What is this character's occupation?
(3) List some adjectives to describe the character.
(4) Name and describe one character of the opposite sex on the show.
(5) Write a brief summary of the plot.
(6) Was this program in any way sexually biased? Explain your answer.
(7) What were some of the commercials connected with the show? Briefly describe them.

Students should report their findings to the class and compare their observations.

F. Provide students with copies of "Patterns," a poem by Amy Lowell. Either collectively or individually students should do a close reading of the poem, identifying imagery, symbolism, irony, and other aspects which would reveal knowledge of the character.

5. In small groups have students write an essay on Charlotte Perkins Gilman using "The Yellow Wallpaper" as an autobiographical text. Duties may or may not be designated within the groups. The teacher must make certain sufficient background material on Gilman is available to the students.

6. In small groups or individually have students suggest other reasonable endings for the story.

EVALUATION

Students' success in fulfilling instructional objectives might be determined by some of these evaluation activities in which the student will:

1. participate in class discussions generated by the reading of the text and postreading activities

2. make journal entries in response to the story

3. write a character analysis of the narrator and/or John using examples from the text for justification

4. prepare a discussion of the story from John's point of view

5. show how symbolism works in the story

6. discuss the imagery as a reflection of the events which take place and of the characters

7. read and compare three short stories which are either written by women or have women as main characters and show how the author handles the role of the female in society
8. prepare a book report on a novel written by a female
9. identify male/female stereotypes in other works of literature
10. identify male/female stereotypes in song lyrics
11. work in groups while performing assigned activities
12. bring to class works of art which reflect sex biases

RELATED WORKS

Students who enjoyed "The Yellow Wallpaper" might also consider these works:

Psychological

1. "Silent Snow, Secret Snow" (Conrad Aiken). Paul, the main character in this short story, is a daydreaming schoolboy. The author uses sensory imagery to illustrate the child's retreat from reality.
2. I Never Promised You a Rose Garden (Joanne Greenberg). This novel provides an inside look at schizophrenia and the experience of mental hospital patients, as well as a glimpse of the emotional cost to the family of a mentally ill sixteen-year-old daughter.
3. The Bell Jar (Sylvia Plath). A vunerable young girl wins a dream assignment on a big-time New York fashion magazine and finds herself plunged into a nightmare. This autobiographical account shows Plath's own mental breakdown and suicide attempt in a comic but painful statement of what happens to a woman's aspirations in a society that refuses to take them seriously.
4. "The Cask of Amontillado" (Edgar Alan Poe). Fortunato falls victim to Montressor's plan for perfect revenge. A carefully developed setting and a series of ironies are important elements in this tale of horror. The first-person point of view enables the reader to trace the madness of the narrator as he plans this murder.
5. "The Tell-Tale Heart" (Edgar Alan Poe). Suspense is heightened in this psychological tale of horror as the narrator plots the death of an old man whose eye he finds repulsive.

Stereotypes

6. "My Last Duchess" (Robert Browning). In this dramatic monologue the Duke of Ferrara, an art collector, is in the process of making dowry arrangements to marry the daughter of a count. The events of the poem

evolve when the emissary asks a question of the Duke's portrait of his late Duchess. The Duke's answer reveals his cold, proud, egotistical, violent, and possessive nature; at the same time it echoes the standards by which the new wife will be appraised.

7. The Awakening (Kate Chopin). This tragic novel has been most instrumental in "awakening" the readers to male and female roles as established by our culture.

8. "The Story of an Hour" (Kate Chopin). Mrs. Mallard, who was afflicted with heart trouble, was informed that her husband had died, and the events which followed reveal the control which her husband had over her.

9. "Lamb to the Slaughter" (Roald Dahl). The heroine's husband arrives home and unexpectedly asks for a divorce. What follows is an ironic and tragic series of events which reveal the husband's coldness and his indifference to her.

10. "A Jury of Her Peers" (Susan Glaspell). The men in this story fail to find the proof they need in order to convict Minnie Wright for the murder of her husband, but the women who accompany them can. This masculine incompetence is skillfully revealed as the women outwit and outthink the men. The story ends with an ironic twist.

11. "Rip Van Winkle" (Washington Irving). This delightful folktale has all the conventions to tickle a high schooler's fancy. In his attempt to avoid work, Rip strolled into the mountains and decided to have an afternoon nap, only to awaken twenty years later. Though great for the study of literary genre, this story is also an excellent work for observing male/female stereotypes.

12. "A White Heron" (Sarah Orne Jewett). Sylvia, the nine-year-old heroine who lives in the country with her grandmother and an assortment of wild and tame animals, must make the decision about whether to give the young hunter the secret of the heron's nesting place so that he might shoot and stuff the bird for his own private collection or to keep the secret and prevent the hunter from exercising control over her as well.

13. The Taming of the Shrew (William Shakespeare). This rollicking comedy of the "wooing" antics of men towards women and the control which men seek to maintain is skillfully depicted in this drama. As the plot unfolds, the negative portrayal of women is dramatized in Elizabethan society.

GUIDE FOR READING

"The Yellow Wallpaper"

The questions in this guide for reading are to be answered in your journals as you read. However, the discussion of the answers to these questions will occur after everyone has finished reading.

1. List some dominant images.
2. Show briefly how the meanings change throughout the story for the following words: rest cure, nursery, bedstead, wallpaper, creeping.
3. What do the following represent and how does each relate to the narrator: the nailed bedstead, the barred windows, the wallpaper?
4. List some examples of irony. How are these ironies used to reflect character?
5. What might the textual dimensions in the story indicate?
6. How would you diagnose the narrator's problem?
7. List some adjectives to describe John and some to describe the narrator.
8. What actually contributed to the narrator's madness?
9. What could be the significance of the changing role of the room: nursery-playroom-gymnasium-battle zone?
10. What connection do you find in the room as a nursery and in John's treatment of the narrator?
11. What does the narrator's writing mean to her? to John?
12. What is the connection between the narrator and the woman behind the wallpaper?
13. How would this story have affected you if John were the narrator? What would you see differently or the same?
14. In the end, did the narrator go mad or did she recover? Defend your decision.
15. What is your opinion of the "rest cure" method? Defend your answer.

A FAREWELL TO ARMS

Ernest Hemingway

Elaine Nash
Central High School
West Helena, Arkansas

Steve Panjic
Eufaula High School
Eufaula, Alabama

Kay Parker
Daleville High School
Daleville, Alabama

OVERVIEW

Critical Commentary. At the beginning of Ernest Hemingway'a A Farewell to Arms, Frederic Henry has a cavalier attitude toward both war and love. He does not want to be hurt or deeply involved in either war or love. Frederic goes to war, is wounded, and falls in love. His choices to go to war and to become involved with Catherine cause him to be hurt by both war and love. As a consequence of his choices he is filled with despair. Hemingway's work demonstrates organic unity in its two sets of symbols and extensive use of foreshadowing. Tension is created by having Frederic face the choice between two conflicting lifestyles. One of these lifestyles, exemplified by Rinaldi, is seemingly alive on the outside, but death is hidden inside. This idea of life hiding death provides the paradox of the novel.

A neo-Aristotelian critical approach emphasizes plot above language. It establishes that through action, character and thought are revealed to produce an effect on the reader. The reader gains cathartic pleasure in that he has learned a truth about human life by experiencing it vicariously, that is, from an aesthetic distance. The cathartic effect is brought about additionally by the recognition (change in understanding) undergone by the character and by the reversal (change in fortune) suffered by the character.

The plot of Hemingway's novel lends itself nicely to a neo-Aristotelian critical approach. The plot is split into two parallel lines. One line consists of Frederick's relationship to war. The other consists of his relationship with Catherine. These two plot lines reflect the ambiguity implied by the title. At the beginning of the book the war is distant from Frederic, who says, "It evidently made no difference whether I was there to look after things or not" (p. 16). He also compares the war to a movie which "seemed no more dangerous . . . than war in the movies" (p. 37). These thoughts are quickly reversed when Frederic is wounded and he says, "I knew I was dead and that it had all been a mistake to think you just died" (p. 54). Frederic's being wounded takes him away from the war, but when he returns and gets involved in the retreat, the war has changed because Italians are shooting at each other. This brings about recognition for Frederic. He recognizes that all wars are "like the stockyards at Chicago if nothing was done with the meat except to bury it" (p. 185). Frederic is forced by the war to shoot an Italian sergeant. Frederic "aimed at the one who had talked the most, and fired . . . and dropped one" (p. 204). Shortly thereafter one of Frederic's men, "Ayms, as he was crossing the tracks, lurched, tripped and fell face down . . . shot . . . 'by Italians,' Pioni said" (pp. 213-214). Frederic undergoes a reversal when he is "ordered to be shot" (p. 224) by the carabinieri at the bridge. The recognition and reversal bring Frederic to say that his obligation to the war ended "when the carabinieri put his hands on my collar" (p. 232). He thinks that he has escaped the war when he goes to find Catherine, but the barman tells Frederic, "They are going to arrest you in the morning" (p. 264). After Frederic and Catherine escape to the Alps, Frederic has his final thought of the war, which "seemed as far away as the football games of someone else's college" (p. 291).

Frederic goes to war as an American in the Italian army. He does not have to be there. He does not take the war seriously until he is wounded. Being wounded teaches him that war is real, not a movie. Then Frederic is forced to shoot Italians and is nearly killed by Italians. Through these experiences he recognizes that all wars involve men killing fellow men--their brothers. The plot leads the reader to feel the despair felt by Frederic. Passini had warned Frederic about the war when he said, "When people realize how bad it is they cannot do anything to stop it because they go crazy" (p. 50).

At the beginning of the book Frederic and Catherine treat their relationship as a game. Frederic sees it "all ahead like the moves in a chess game" (p. 26). He also sees it "like bridge, in which you said things instead of playing cards. Like bridge you had to pretend you were playing for money or playing for some stakes. Nobody had mentioned what the stakes were" (p. 31). Catherine says simply, "This is a rotten game we play, isn't it?" (p. 31). The relationship changes quickly for Frederic because the first time he can't see her he "was feeling lonely and hollow" (p. 41). Catherine's feelings for Frederic also are growing, for she gives him a Saint Anthony. When Frederic sees Catherine in Milan after being wounded, he says, "When I saw her I was in love with her" (p. 91). Frederic reiterates his feelings for Catherine when he says, "God knows I had not wanted to fall in love with her. I had not wanted to fall in love with anyone. But God knows I had" (p. 93). The culmination of Frederic's love is that he wants "to be really married" (p. 114). Frederic and Catherine are never married, but they do conceive a child together. Catherine has complications during the delivery. Because of his concern for Catherine, Frederic comes to a recognition that he and Catherine are being controlled by forces outside of themselves. He says, "You did not know what it was about. You never had time to learn. They threw you in and told you the rules and the first time they caught you off base they killed you" (p. 327).

The reversal of this plot comes when Catherine dies in childbirth. Frederic is faced with despair. He does not believe in life after death, so when Catherine dies and he tries to say goodbye to her, "It was like saying good-bye to a statue" (p. 332). Frederic has made a conscious choice to desert from the army, but he does not want to lose Catherine. The devastation of his love relationship by naturalistic forces intensifies the despair Frederic must face, and the reader, identifying himself with Frederic, experiences a catharsis.

A New Critical approach emphasizes a close study of the text. Through this close reading, words, images, and symbols are examined for their contribution to the organic unity of the text. Irony, ambiguity, tension, and paradox are also examined.

In A Farewell to Arms tension is created by the pull of two ways of life on Frederic. These two ways of life are represented by two sets of symbols. One set of symbols consists of the plains, Rinaldi, and the rain. The other set consists of the mountains, the priest, and the snow. The plains, Rinaldi, and the rain take on an evil connotation in the first chapter. Green leafy branches (which have come from the plains) cover guns. Men march by wearing their rain ponchos, which make them look "six months gone with child" (p. 4). These two images show death hiding under life. The rain mentioned at the end of this chapter brings cholera, which in turn brings death.

The mountains, as in Abruzzi, were "clear and cold and dry and the snow was dry and powdery" (p. 13). Each year when the snow fell, the fighting stopped. The priest is from the mountains; thus this set of symbols is associated with a spiritual way of life.

The tension of these two ways of life pulling on Frederic is introduced when Frederic is trying to make a decision about were to go on leave. The men tell him to go to the cities of the plains "to Rome, Naples, Sicily . . ." (p. 9). The priest asks Frederic to go to Abruzzi in the mountains "where it was clear and cold and dry and the snow was dry and powdery" (p. 13). This pull is continued after Frederic is wounded, for Rinaldi and the priest are Frederick's first two visitors in the hospital, where they each try to claim him for their own way of life. Rinaldi says, "You are really an Italian. All fire and smoke and nothing inside. . . . We are brothers and we love each other" (p. 66). The priest says that he knows that Frederic will learn to love in a way "You wish to sacrifice for. You wish to serve" (p. 72). The priest expects Frederic to become spiritually devout, and Rinaldi expects Frederic to live an empty life. Frederic learns just how empty Rinaldi's way of life is when he learns that Rinaldi is dying of syphilis. Frederic seems to be learning the way of love promoted by the priest when he and Catherine are living in the mountains. The rain comes, however, driving Frederic and Catherine out of the mountains to be near the hospital. After Catherine's death, Frederic sees that there is no happiness for him in either way of life. He discovers the tragic paradox of the novel, that life--all ways of life--hide death.

The foreshadowing in the novel is used to heighten the effect of the tragic paradox of life hiding death. The rain is one example of foreshadowing that precedes evil. The rain in the first chapter causes the men to wear their ponchos, thus hiding their instruments of death--bullets. Rain also brings cholera, which brings death. Catherine sees herself dead in the rain. It is raining when Frederic leaves Catherine in Milan to return to the front. The rain causes the mud which creates difficulty for Frederic and his men during the retreat. It rains when Catherine and Frederic have to flee to Switzerland. The rain drives them out of the mountains to the hospital. After Catherine dies, it is raining on Frederic as he walks back to the hotel, signifying that Frederic's life will not get better.

Mirrors are another element of foreshadowing. The first mention of the mirrors comes after Frederic has bought his new pistol in preparation for his return to the front. Catherine asks Frederic, "What are those little mirrors set in wood for?" He tells her, "They're for attracting birds . . . the Italians shoot them" (p. 149). The mirrors are associated with death. Catherine is seen in several mirrors at the hotel. She is seen in several mirrors at the beauty parlor, and she dies. Frederic sees himself in a mirror at the gyms where he works out. He also sees his reflection at the hospital, "looking like a fake doctor with a beard" (p. 319). Frederic's being seen in the mirrors thus foreshadows his emotional death at the end of the novel.

One of the most powerful symbols in the novel is the dead baby. The men wearing their shells in the first chapter are pregnant with death. Catherine also becomes pregnant with death. The child she has "looks like a skinned rabbit with a puckered-up old-man's face" (p. 326). The child symbolizes the tragic paradox of the novel. The child is born dead with an old-man's face; in the instant of his being born dead, he symbolizes man's fate in Hemingway's tragic world.

Potential for Teaching. A Farewell to Arms can be a rewarding study for advanced level tenth, eleventh, or twelfth grade students. The parallel plot structure of the war theme and the love story offers a diversity of interests for both males and females. The novel is easily read by the secondary student, yet it is filled with literary devices such as symbols, foreshadowing, similes, and metaphors. This novel is especially effective in teaching paradox. Students can also empathize with Frederic's dilemma in making choices between two conflicting sets of standards.

Challenges for Adolescent Readers. Athough the vocabulary is fairly simple, students may experience problems with Italian place names and military terms. Students unfamiliar with the geographical locations of Italy and Switzerland will have difficulty in understanding Catherine's and Frederic's escape. A map might prove beneficial for tracing the location of Italian towns through which Frederic travels. Students might question "Why is an American in the Italian army?" Also, the terminology related to the code hero might be difficult for the secondary student.

SUGGESTED INSTRUCTIONAL OBJECTIVES

After reading, A Farewell to Arms, the student will . . .

1. trace the plot of the novel through an analysis of conflict, choice, and consequence
2. recognize that Frederic's choices shape the plot
3. state how Frederic's actions result in his reversal, recognition, and change
4. explain how Frederic's choices lead the reader to experience his despair (naturalistic control)
5. identify language which reveals paired opposites
6. find pattern(s) in paired opposites
7. relate the pattern(s) to the whole
8. explain the paradoxical situation found in the novel
9. identify foreshadowing and symbolism and explain their functions

PREREADING ACTIVITIES

1. Read aloud with the students and discuss the themes of two poems: "Grass" by Carl Sandburg and "The Man He Killed" by Thomas Hardy.

Grass

Pile the bodies high at Austerlitz and Waterloo.
Shovel them under and let me work--
    I am the grass, I cover all.

And pile them high at Gettysburg
And pile them high at Ypres and Verdun.
Shovel them under and let me work.

Two years, ten years, and passengers ask the conductor:
    What place is this?
    Where are we now?

    I am the grass.
    Let me work.

--Carl Sandburg

The Man He Killed

"Had he and I but met
By some old ancient inn,
We should have sat us down to wet
Right many a nipperkin!

"But ranged as infantry,
And staring face to face,
I shot at him as he at me,
And killed him in his place.

"I shot him dead because--
Because he was my foe,
Just so: my foe of course he was;
that's clear enough; although

"He thought he'd 'list, perhaps,
Off-hand-like--just as I--
Was out of work--had sold his traps--
No other reason why.

"Yes; quaint and curious war is!
You shoot a fellow down
You'd treat if met where any bar is,
Or help to half-a-crown."

--Thomas Hardy

2. Discuss with the students their ideas of war, addressing the following questions:

   A. Why do we have wars?

   B. Why would someone volunteer to fight in a war?

   C. Do you think that people going into war think about being killed? Explain your answer.

   D. Do people fighting in a war hate the enemy? Explain your answer.

   E. What does one have to convince oneself of when going to war?

3. Discuss with the students their ideas of love, addressing the following questions:

   A. What is true love?

   B. People risk their lives in war. What do you risk when you fall in love?

C. Do people who are falling in love think of possible pain involved later? Explain your answer.

D. Should a woman give up her whole being for a man she loves? Explain your answer.

E. What does one have to convince oneself of when starting a relationship?

4. Discuss with the students the following vocabulary from the Italian military and Italian proper nouns:

A. ciaou
B. Signor Tenente
C. A rivederci
D. carabinieri
E. V.A.D.
F. smistimento
G. bersaglieri
H. V.E. soldiers
I. kummel
J. musettes
K. Bainsizza
L. borghese
M. mufti
N. Croyant
O. M.O.B.
P. chamois hunter
Q. brioche
R. choucroute
S. Army Zona di Guerra
T. granatieri
U. medaglia d'argento

5. Explain Hemingway's code hero to the students and have them trace the following characteristics throughout the novel as they read:

A. The code is unspoken.

B. The code hero makes his own rules.

C. The code hero believes in the nada concept, that there is no life after death and that death ends everything.

D. The code hero lives in a naturalistic world of no hope (grace under pressure).

6. Discuss with the students the term paradox and give examples of quotations that illustrate paradox.

Example: "Cowards die many times before their deaths." (Shakespeare)

For My Grandmother

This lovely flower fell to seed;
Work gently sun and rain;
She held it as her dying creed
That she would grow again.

--Countee Cullen

7. Read Chapter 1 aloud with the students and point out the paired opposites introduced in the chapter (Rinaldi, the plains, the rain versus the priest, the snow, the mountains). Have students note in their journals the patterns of these paired opposites throughout the novel. Students should set aside half a page for each of the pairs to note further references as they read.

POSTREADING ACTIVITIES

1. The novel is to be read in four parts: Book I, Book II, Book III, and Books IV and V combined. The questions in the Guide for Reading are divided into those four parts and may be used in two ways. For a more advanced group, the questions may be used as reading quizzes after the assignment is read. The teacher may want to use them as purpose-setting questions with some groups, asking the students to answer the questions in their journals as they read. These answers can be the springboard for discussion of each assignment and can be referred to later to show foreshadowing in the novel.

2. As a group activity, after completing all reading assignments, have the students consider the following questions from their own viewpoint as well as the viewpoint of the novel. What is love? What demands can be placed on a loved one? Is there a difference in society's standards for males and females? Have the groups come back together and present their own viewpoints.

3. Discuss the symbolism of the paired opposites--Rinaldi, rain, and plains versus the priest, snow, and mountains--which were introduced in the first chapter. Students should have traced these paired opposites in their journals throughout the study.

4. Have students list several characters who exemplify Hemingway's code hero. Choose one and write a journal entry on the characteristics that make this person a code hero. In a sentence or two, name a character from television who shows these same code hero characteristics and tell how.

5. Discuss whether or not students' ideas of war have changed since their prereading activity.

6. Have the students stop at three scenes of the novel--the garden scene, the scene when Frederic finds out that Catherine is pregnant, and the final scene--and write in their journals their response to Frederic and Catherine's relationship at these three points.

7. Write an essay tracing Frederic's attitude toward love from the beginning of the novel to the end.

8. As students read and come to pages 37, 54, and 232, they should respond in journal entries to Frederic's changing attitudes toward the war.

9. Ask students to write an essay tracing Frederic's attitude toward the war from the beginning of the novel to the end.

10. Have the students interview a veteran of any war and compare the veteran's experiences with Frederic's.

EVALUATION

1. Have students read Hemingway's "Big Two-Hearted River" and then compare Frederic at the end of A Farewell to Arms to Nick at the end of that story.

2. Ask students to explain the ambiguity of the title, A Farewell To Arms.

3. The reading journal may be used extensively as a means of formative evaluation, serving as a map of readers' experiences with the text and of their response to it.

4. Students might be asked to write a composition about the paradox of life hiding death, taking specific examples from the novel and their own journals.

RELATED WORKS

1. "An Occurrence at Owl Creek Bridge" (Ambrose Bierce). A confederate spy is duped into trying to burn a bridge and is hanged.

2. The Red Badge of Courage (Stephen Crane). Classic novel of a young man's encounter with the realities of war after his boyish dreams of glory are shattered on the battlefield, and his eventual growth into a brave soldier.

3. "Indian Camp" (Ernest Hemingway). Nick goes with his doctor father to an Indian camp where he encounters some of the harsh realities of life.

4. A Separate Peace (John Knowles). First person narrator, initiation theme. Recalling his experience at an exclusive prep school in the days prior to World War II, the narrator relives the incident which brought him to the recognition of his separate peace.

5. Poetry: "War is Kind" (Stephen Crane) and "Death of the Ball Turret Gunner" (Randall Jarrell).

GUIDE FOR READING

A Farewell to Arms

Book I

1. What covered the big guns drawn by tractors?
2. How did the men who marched in the rain wearing their shells under their capes look?
3. What stopped the fighting each year?
4. Where did the men want Frederic to go on leave?
5. Why did the priest want Frederic to go to Abruzzi?
6. Why was Frederick's pride hurt a little when he examined the equipment?
7. What had happened to the boy that Catherine had loved?
8. What were Frederic's thoughts when he was slapped?
9. What were the officers required to wear, and how did Rinaldi get around this requirement?
10. What did Catherine give Frederic to take with him?
11. Describe Frederic's wound.
12. What two visitors does Frederic have after he is wounded?
13. Contrast the conversations that Frederic has with Rinaldi and the priest.
14. At the end of Book I, how does Frederic regard this war and his role in it?

Book II

1. How had Frederic's thoughts of Catherine changed when he saw her in the hospital in Milan?
2. How does Frederic feel about marrying Catherine?
3. How does Catherine feel about marrying Frederic?
4. What did Catherine say about religion?

5. Describe the hotel room in which Frederic and Catherine stay in Milan.
6. What did Frederic and Catherine see in the gunshop as they were leaving?
7. Why did Catherine say she was afraid of the rain?
8. What was the weather like when Frederic was leaving?

Book III

1. How had Rinaldi changed? What had caused the change in Rinaldi?
2. How had the priest changed?
3. What kind of war did Frederic not believe in?
4. What words embarrassed Frederic? Why was he embarrassed by them?
5. What climatic condition made the retreat worse?
6. What happened to the sergeants?
7. What happened to Aymo?
8. What almost happened to Frederic?
9. What happened while Frederic was in the river?

Books IV and V

1. What had Frederic planned to be before the war?
2. In how many mirrors could Catherine be seen at the beauty shop?
3. Why was shadowboxing strange for Frederic?
4. What was on top of the garbage can that the dog was trying to get into?
5. What did Frederic look like when he saw himself in the glass at the hospital?
6. Describe the still-born baby.
7. How does Frederic explain the game of life?
8. What was the importance of the flashback Frederic remembered about the ants?
9. What simile does Frederic use to describe Catherine when he tries to say goodbye to her?

THE ODYSSEY

Homer

Vonda West Cranford
Malvern High School
Malvern, Arkansas

> "Every myth was originally treasured as a repository of real knowledge and sublime truth."
>
> --Martin S. Day

OVERVIEW

Critical Commentary. The Odyssey has been retold in many poetry and prose translations, but one that especially captures Homer's blend of elegance and humor is W. H. D. Rouse's 1937 prose version. Immediately delighting, it speaks the greatest adventure story of all time naturally in simple language without the scholarly weight of earlier translations. Homer's mortals and immortals are so clearly pictured that the reader can dream with Telemachos, admire Penelopeia's skill with the outrageous suitors, play beach ball with the beautiful teenager Nausicaa, and sail dangerous waters with Odysseus. The spectacular cast of characters in the epic could not be more realistic than Rouse has developed them.

This ingenious tale is actually three separate ones told simultaneously but threaded together into a rich tapestry of unity: a son, growing up without a father, seeks that parent and discovers himself; a mature man rejects a worry-free life, desiring his home with its daily responsibilities and awaiting problems; and a sea adventure spanning ten years in exotic locales is populated with monsters, deities, and always the unexpected.

Another important aspect of The Odyssey is that it, with its companion epic The Iliad, is the major receptacle for Greek mythology. In these texts Homer defined the characters and personalities that stand today in the hierarchy of major and minor Greek divinities. To read either epic is to become aware of the classic literature that influenced Western literary heritage.

All the common genres of literature are compiled in The Odyssey, one of the oldest of all epics. To know its structure and central hero is to realize the pattern all epics take. It is perhaps the first long work of fiction that contains shorter works within its frame that while enhancing the whole can be read and enjoyed separately. These tales include supernatural stories similar to science fiction; lyric poems that sing the totality of man's experiences of birth, love, and death, including his strengths and limitations; a psychological drama of a man's spiritual maturity; a developmental novel of a boy taking charge of his life and becoming a man; and a mystery story relating how a man of average size and might can, through his craft and intelligence, defeat frightening creatures and cruel, outnumbering men.

Finally, to look into The Odyssey is to see a 3,000-year-old culture reflecting values still held important--loyalty to friends and the love of family, home, and country. It reflects many kinds of men and women, but its expectations of the ideal hero, both male and female, still bear true today.

That Odysseus and his son Telemachos are the heroes and mirror the ideals of the Homeric Age is central to the story, but the goddess Athena is clearly a heroine in Homer's tale. It is interesting that the ancient Greeks gave the personification of wisdom not to a man but to a woman. In spite of the antiquity of The Odyssey, Pallas Athena possesses the characteristics of a modern woman. Her equality to any god or man shows her to be independent, humorous, encouraging, and daring. Odysseus could not have survived without her favor.

There is another woman in the story whose heroism is more subtle. In her quiet way she is as brave and as clever as Odysseus. Penelopeia is the fit wife to match Odysseus, for by her wiles she keeps over one hundred suitors waiting for seven years and then presents a contest to them in which they lose--their lives. Is there any wonder why Odysseus would not settle for Calypso when he had Penelopeia waiting faithfully at home?

Homer's skill as a storyteller is reflected throughout the epic, but a clever touch perhaps overlooked is the role he has given Eurycleia, Odysseus and Telemachos' nurse and a long-standing mentor, of sorts, to Penelopeia. This simple woman reverses the cliche that women cannot keep a secret. Perhaps Homer by his creation of the women in The Odyssey is the first male feminist in literature.

Several critical approaches to The Odyssey may be useful in the classroom. Students would enjoy applying reader response criticism, for the wandering plot is unpredictable, taking strange turns and twisting back on itself, such as Odysseus' two visits to the Island of the Winds. There are numerous occasions when one story thread stops and another is picked up by the narrator after a delay of several chapters. Predictions of these three serial plots would challenge all readers. To further complicate the plot, Homer lets his hero narrate the adventure section. Readers are sure to speculate that Odysseus, who is always quick to make up stories about himself, might not always be truthtelling with his ten-year odyssey.

The reader too has many opportunities to create his own text through his imagination of Telemachos and Peisistratos' chariot ride across the plains, over sandy Pylos to Lacedaimon; of wise old Nestor's gaps in his wanderings from Troy homeward; and of Queen Crete's unusual influence with her husband, King Alcinoos of Scheria. These are only three of many untold stories within The Odyssey.

Another aspect of reader response theory would easily apply to writing assignments and discussion. What is happening? What are personal reactions? What are personal associations? What passage, action, or image was most central in importance?

Another obvious way to teach this epic is through archetypal criticism, for the tale can be viewed as an example of the monomyth, an embodiment of the folk tale parallel to many cultures. The whole spectrum of archetypes appears in this literary work, but the two that are most apparent are the quest archetype and the initiation archetype.

Challenges for Adolescent Readers. The two challenges that The Odyssey present are related to time and character. While the action occurs during a 46-day-period, the flashbacks cover ten years, and there are two continuing stories told at once--Telemachos' and Odysseus'. Both stories unite near the end and become the third tale. The long list of characters in the work and those alluded to must be kept straight. The work, while not difficult, must be read carefully.

To make students familiar with the numerous characters in the epic, a Greek mythology unit could be studied before reading The Odyssey. Knowledge of the major gods and goddesses (the Olympians) and their offsprings would make the epic more enjoyable. Edith Hamilton's Mythology is an excellent source for this preparation. Sections that relate to The Odyssey are "The Gods, the Creation, and the Earliest Heroes"; "The Heroes of the Trojan War"; and "The House of Atreus."

Since many Greek deities have Roman counterparts, it would be helpful to know these Roman names as well, which Mythology includes. However, The Odyssey is of Greek origin, and students should know and use the Greek names.

SUGGESTED INSTRUCTIONAL OBJECTIVES

After studying this epic, the students will . . .

1. trace the three narrative parts of the story and recognize their relationship to the whole so that an understanding of this complex narrative can be confidently applied to other difficult narrations

2. recognize the archetypal pattern of the quest with its journey, tasks, battles, mysteries, and obstacles preceding triumph; and apply this motif to other works

3. recognize the archetypal pattern of the initiation and its most distinct phases: separation, transformation, and return; and apply this motif to other works

4. recognize the hero/heroine archetype and apply this pattern to other characters in fiction

5. be able to make deductions and inferences of their own from reading, discussing, and writing about incidents in this text

6. be better able to create their own text with new-gained reading skills while realizing that valid responses to any work are varied and changing

7. begin to ask questions of other texts to consider alternate interpretations

8. gather insight into the influence of this epic on other literary works

9. recognize the timeless values of loyalty to friends and of family, home, and country

10. develop a working reference of Greek mythology to understand literary allusions and daily references, especially in the mass media

PREREADING ACTIVITIES

1. To prepare for the three narrative parts simultaneously told in The Odyssey, assign students to write a short story using this technique. The action should be limited to a one-day time frame and start with the main character in one place preparing and leaving for a trip. Meanwhile, another character starts his day unaware of his friend's oncoming arrival. Break up the narrative by alternating the plot several times between these two characters. Finally, let the friends meet and tell of a problem they solve together.

   This writing activity could occur earlier in the year and simply be referred to as the reading of The Odyssey starts, reinforcing skills already taught. The students could be reminded that they had composed a story using Homer's pattern. Later, in postreading activities, students could compare and contrast their handling of three tales in one to the epic. Both journal responses and discussion could be utilized. Some students might consider revising their stories or writing another one.

2. One of John Keats' most famous sonnets is about discovering the poet Homer by reading a new translation. Make available a copy of "On First Looking into Chapman's Homer" so that students can share with Keats his discovery of a story they are about to read.

   Have the students respond in their journals to what they imagine Keats to mean. After The Odyssey has been read and studied, have the students reflect again on Keats' poem and draw conclusions based on both responses.

3. Examine with the students the format of the text starting with the table of contents, noting the 24 short titled chapters. Point out that the titles will be a handy reference for locating incidents that they will be considering in their reader response journals. At the end of the text is a helpful pronouncing index. This would be a good time to tell the class that they will be given two handouts on the characters to identify briefly so that those recurring ones can be kept straight from characters merely mentioned. When the lists are given later, the names should be pronounced together with the students. If a mythology unit has been studied beforehand, only about ten names will be unfamiliar.

   The teacher might want to read to the class Rouse's opening ten paragraphs. They are very short, convey the characteristics central to the epic genre, and show instantly the amusing tone of this translation.

   Afterward, in a student-directed discussion, the teacher should point out or lead the students to realize that The Odyssey opens with a summary of the complete text and then moves quickly to discuss Odysseus' plight and location. Next, Telemachos' problems in Ithaca are summarized as is his story in the epic.

   The reader response journal could begin now with the following questions:

   What then is the epic about?
   What does Homer have left to tell?
   Why might the storyteller have used such a technique?

   Students might be asked to share their responses before the class begins its reading.

GUIDE FOR READING

The attached Guide for Reading enhances a reader response approach. In their response journals, as the teacher directs, students will answer the questions which are divided into four categories: (a) Telemachos, (b) Odysseus, (c) Penelopeia, (d) Eurycleia. The questions were developed to show each character's progression in his or her quest with the exception of Eurycleia. Accompanying Odysseus' questions are four charts for the students to use to understand how his adventures initiate him into spiritual maturity. These charts go with B5 and B6. Included in the guide are formal writing assignments that grow out of discussions and the journal responses.

The first Guide for Reading activity is to be a list of characters that should be remembered as The Odyssey is read. Most of them affect the quest and initiation archetypes undertaken by Odysseus and Telemachos. These characters will be grouped into three categories: deities, mortals, and houses. The houses of Troy and Atreus will be separated from the list of mortals since there are numerous references in The Odyssey to The Iliad and since Agamemnon's life is contrasted throughout the epic to Odysseus' experiences. The students will briefly identify these characters as they occur in the story. Some names will be listed with two spellings to familiarize students with the characters' names in other commonly used The Odyssey sources. The students can choose whichever spelling they prefer in their study. Rouse's choice of spelling will be used first on the chart.

The three archetypes evident in The Odyssey--the quest, the initiation, and the hero--will be approached through reader response criticism. The quest and initiation themes will be combined, but for Telemachos and Odysseus separately. The hero archetype is explored further as heroine with Penelopeia and Eurycheia, also separately. The reader response questions will not use the term archetype as the students read the epic. Only the terms quest and initiation will be discussed. Archetypes will be dealt with in postreading activities.

POSTREADING ACTIVITIES

1. Questions and tasks posed on the Guide for Reading should serve to stimulate small-group and whole-class discussion of The Odyssey.

2. Explain to students that myths are not just primitive explanations of natural phenomena and amusing tales of fantasy to entertain but that they universally reflect unconscious desires and anxieties. They are seriously viewed as symbolic projections of mankind's values, hopes, fears, and aspirations. Many of them can be organized into structural patterns labeled archetypes. The Odyssey is filled with many archetypes. Three to consider are the hero, the quest, and the initiation.

   A. The hero is masculine or feminine and the focus of interest, usually exhibiting larger than life features. In the epic genre the hero is often aided by the supernatural, and his actions determine the fate of others.

   B. In the quest archetype the hero undertakes a long journey where he must perform seemingly impossible tasks, fight monsters, and overcome almost insurmountable obstacles in order to save others or find happiness.

   C. The initiation archetype involves the hero's passage from boyhood to manhood or from ignorance to knowledge or from immaturity to social and spiritual awareness. It has three progressive phases: (1) separation, (2) transformation, and (3) return.

   There are various ways students can show their understanding of these archetypes. The first approach should be to discuss these concepts and then to relate them to Telemachos and Odysseus. A writing assignment could easily be generated that traces the hero or heroine of another literary work or of a television program through the quest or initiation archetype.

Students can personally relate to the quest and initiation archetypes by writing journal entries that describe events (journeys) or persons (such as Athene and Mentor in The Odyssey) that helped them to come to a more mature understanding of themselves.

3. Since the recommended text is a 1937 prose translation by Rouse, students should compare a passage from the Rouse version with a poetry translation. An excellent passage to consider for this assignment is the talk of the blinded Polyphemos to his great ram. Odysseus' men, tied to the undersides of the nannies and ewes, are escaping the giant's cave as the unsuspecting cyclops allows his flock out to pasture. The giant's lead ram, burdened by Odysseus clinging underneath, is the last one out.

> "Hullo, why are you last to-day, you lazy creature? Is it not your way to let them leave you behind! No, no, you go first by a long way to crop the fresh grass, stepping high and large, first to drink at the river, first all eagerness to come home in the evening; but now last! Are you sorry perhaps for your master's eye, which a damned villain has blinded with his cursed companions, after he had fuddled me with wine? Noman! Who hasn't yet escaped the death in store for him, I tell him that! If you only had sense like me, if you could only speak, and tell me where the man is skulking from my vengeance! Wouldn't I beat his head on the ground, wouldn't his brains go splashing all over the place! And then I should have some little consolation for the trouble which this nobody of a Noman has brought upon me!" (p. 109)

This poetry version of the same passage appears in Robert Fitzgerald's translation:

> "Sweet cousin ram, why lag behind the rest
> In the night cave? You never linger so,
> but graze before them all, and go afar
> to crop sweet grass, and take your stately way
> leading along the streams, until at evening
> you run to be the first one in the fold.
> Why, now, so far behind? Can you be grieving
> over your Master's eye? That carrion rogue
> and his accurst companions burnt it out
> when he had conquered all my wits with wine.
> Nohbhy will not get out alive, I swear.
> Oh, had you brain and voice to tell
> where he may be now dodging all my fury!
> Bashed by this hand and bashed on this rock wall
> his brains would strew the floor, and I should have
> rest from the outrage Nohbhy worked upon me." (p. 170)

Typical reader response questions that might be envoked would concern:

A. What is happening?
B. What is your reaction?
C. What phrase or line is most central in importance?
D. Does this speech affect your attitude toward Polyphemos? Why?

Students might also compare another translation of this speech by Alexander Pope, Thomas Edward Lawrence, E. V. Reiu, or Ennis Rees and write an entry response in their journals.

4. Encourage students to draw and paint characters and scenes from The Odyssey.

   A. Illustrate a favorite line or passage from the epic.
   B. Make an impressionistic or abstract The Odyssey collage from construction paper, pictures, or a combination of media.
   C. Paint a portrait of a character from The Odyssey.
   D. Paint a water color of Dawn Coming, "showing her rosy fingers through the early mist."

5. Write a simplified version of a portion of The Odyssey for children, illustrate it, and make it into a book.

6. Write a ballad or another kind of poem dealing with one of the untold stories in The Odyssey.

7. Create a dialogue between Telemachos and Peisistratos, set after The Odyssey ends, in which Telemachos shares with his friend the news of Odysseus' return, Odysseus' adventures, or the battle against the suitors.

8. Read Virgil's The Aeneid and make an oral presentation on Aeneas' wanderings after the Trojan War, comparing it to Odysseus' wanderings. Or read sections of The Aeneid which compare with sections of The Odyssey, such as Aeneas' visit to the Underworld, his visit to the Cyclops' Island, or his stay with Dido.

9. Find paintings and sculptures that are based on The Odyssey or that are of gods and goddesses in the epic. Share these pictures with classmates.

10. Find references in daily life to Greek mythology in newspapers, magazines, television, and movies. Bring to class examples to share and explain the association. A bulletin board can be reserved for this activity during the prereading activities, and the hunt for mythical references can continue as The Odyssey is studied.

11. Show students the Encyclopaedia Britannica film series on The Odyssey narrated by Gilbert Highet. The three part series deals with (1) "The

Structure of the Epic," (2) "The Return of Odysseus," and (3) "The Central Theme." Each film is less than thirty minutes in length.

EVALUATION

1. The reader response journal will be used frequently as a means of formative evaluation of the readers' experience with the text, their responses to it, and their relating it to other texts.

   In the Telemachos section of the Guide for Reading, questions relate to explaining, predicting, deductive and inductive reasoning, comparing, and contrasting. The last question could serve as the basis for a composition while all the questions can be developed into evaluation assignments.

   In the Odysseus section, the questions concern application, analysis, synthesis, and evaluation. A formal composition is included. The "Adventure Chart of Odysseus" can be evaluated as can its application to today as discussed in Question 6.

   The two sections on Penelopeia and Eurycheia offer many writing opportunities for evaluation.

2. The four sections on these characters can be used as the basis for writing character sketches.

3. The Postreading Activities have built-in assignments that can be evaluated.

RELATED READINGS

1. Beowulf (Anonymous). This heroic Anglo-Saxon epic is the prototype of the American western tale. It is also an exemplum of how each man must face adversity.

2. The Illiad (Homer). The Achaians, led by Menelaos, Agamemnon, and Odysseus, fought with the Trojans for ten years over Helen, Menelaos' beautiful wife. It was Odysseus' clever scheme that ended this war.

3. The Heart is a Lonely Hunter (Carson McCullers). A young girl, Mick Kelly, experiences the pains of adolescence as she journeys toward adulthood in a small Southern town.

4. The Rape of the Lock (Alexander Pope). Belinda, the heroine in this amusing mock epic, travels the London social circuit to Hampton Court, the scene of her battle.

5. The Adventures of Huckleberry Finn (Mark Twain). A young boy almost free of man's institutions--the home, church, and school--is initiated through his quest into the adult world of double standards and finds it wanting.

6. The Aeneid (Virgil). The story of Aeneas starts as Troy is destroyed by the Greeks. Aeneas, escaping with his old father and small son, will have numerous struggles before he reaches Italy where he will establish the Roman empire.

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Hamilton, Edith. Mythology. Boston: Little, Brown, 1942.

Rouse, W. H. D. Homer: The Odyssey. New York: Mentor, 1937.

GUIDE FOR READING

The Odyssey

The Characters of The Odyssey: Mortals

Briefly identify these mortals as they are encountered in the text:

1. Aiolas/Aeolus
2. Alcinoos
3. Antinoos
4. Arete
5. Demodocos
6. Elpenor
7. Eumaios/Eumaeus
8. Eurycleia
9. Euryloches
10. Eurymachos
11. Halitherses
12. Helen
13. Iros
14. Laertes
15. Medon
16. Melantho
17. Melanthios
18. Menelaos/Menelaus
19. Mentor
20. Nausicaa
21. Nestor
22. Odysseus
23. Peisistratos
24. Penelopeia/Penelope
25. Phemios
26. Philoitios
27. Teiresias
28. Telemachos
29. Theoclymenos

The Characters of The Odyssey: Deities and Houses

1. Aphrodite
2. Apollo
3. Artemis
4. Pallas Athena/Athene
5. Calypso
6. Charybdis
7. Circe
8. Helios, son of Hyperion
9. Hephaistos/Hephaestus
10. Hermes
11. Ino = Leucothea, the White Sea Goddess

12. Persephoneia/Persephone
13. Polyphemos
14. Poseidon
15. Proteus, the Old Man of the Sea

16. Scylla
17. Zeus Cronides, son of Cronus

House of Troy (characters mentioned)
18. King Priam
19. Queen Hecuba
20. Paris
21. Cassandra

House of Atreus
22. King Agamemnon
23. Queen Clytaimnesta/Clytemnestra

24. Orestes
25. Aigisthos (the queen's lover)
26. King Menelaos
27. Queen Helen

A. Telemachos' Quest and Initiation

1. After reading Chapters 1 and 2, predict what Telemachos will learn about his father. Later in the reading, when Telemachos returns to Ithaca in Chapter 15 (Homer lets hang Telemachos' return for ten chapters), explain what might have happened to Telemachos if he had stayed at King Menelaos' palace longer. What does his scrupulous following of Athene's advice reveal about this young man?

2. Telemachos' trip to Sandy Pylos and Lacedaimon is his beginning quest and initiation. Explain the three stages of his initiation in terms of separation, transformation, and return. Explain what part of his quest is unfulfilled.

3. Telemachos does not return directly to his palace but like his father first visits the faithful swineherd Eumaios. What might this action indicate about Telemachos? (Chapter 16)

4. Why does Odysseus not share his past adventures spanning twenty years with his son in Eumaios' hut? (Chapter 16)

5. Why do Penelopoeia's suitors now consider Telemachos a threat although before his voyage they did not? (Chapter 16)

6. As Odysseus reveals to Telemachos parts of a plan for overthrowing the suitors, the son sees an error in his father's reasoning and offers an alternate action which Odysseus accepts. How does this incident relate to Telemachos' initiation? Recall in literature a similar father-son conversation. Compare or contrast this conversation to the father and

son's in The Odyssey. Compare or contrast the results of both conversations. Now compare or contrast a personal conversation with a parent. Discuss its outcome in terms of The Odyssey.

7. Describe Telemachos' homecoming. How does it differ from his opening journey in the beginning of the epic? (Chapters 17 and 18)

8. Find three examples of maturity in Telemachos' behavior in Chapters 20 and 21. Discuss what each indicates about him.

9. Telemachos' quest and initiation end at the farm home of his grandfather Laertes, who said, "What a day is this, kind gods! I am a happy man. My son and my son's son are rivals in courage." In what other ways are Telemachos and Odysseus "rivals"? In the eyes of a father when is his son a man? In the eyes of a son when is he a man?

B. Odysseus' Quest and Initiation

1. Homer opens the epic with a brief description of Odysseus, a summary of the separation stage of the quest, and Athena's determination to allow Odysseus to return home to Ithaca after a twenty-year absence. Then Odysseus' story is dropped from the narration for four chapters and the son Telemachos' quest starts. Four chapters later, Odysseus' story begins. What are the advantages for the reader in this unusual approach to both men's quests?

2. In Chapter 5 the reader finds Odysseus on Ogygia, the island home of the beautiful nymph Calypso. The wanderer has been isolated here for seven years of his ten-year odyssey. Although life with such a woman in her paradise setting seems heavenly, Odysseus, who could also be granted immortality with her, longs for his aging wife Penelopeia and his kingdom in Ithaca where he left his infant son Telemachos. Why? What do his reasons suggest about human life?

3. Leaving Ogygia for home, Odysseus suffers the wrath of Poseidon, who has been detaining him for ten years for blinding his son Polyphemos. Shipwrecked and half drowned, Odysseus comes ashore on Scheria, home of the Phaiacians. He is awakened later by the laughter of Princess Nausicaa and her maidens playing beach ball. Trace the steps of his quick-thinking behavior that won him Nausicaa's admiration, for he is alarming to behold, naked and caked with sea salt and leaves.

   How were these young girls potentially more dangerous than armed men or monsters?

   Tell how Odysseus' behavior while at Scheria continues to reflect his growing ability to think ahead before he acts.

   Reflect on an experience you have had that was not approached nor handled wisely. Briefly discuss it and tell how it might have ended if you had acted wiser.

4. Taken to Ithaca by the famous shipmaking Phaiacians, Odysseus is safely home but not home safely. Explain this paradox. Compare Odysseus' situation to another story about a hero returning to find more problems of a different nature that must be overcome.

5. Using the chart of Odysseus' adventures that you have been tracking in Chapters 9 through 13 (see following pages), study the connections between "Skills Needed to Survive" and "Maturity and Insight Gained." Then think about the people who helped him reach home: They were women with few exceptions. In a formal composition, discuss (a) Odysseus' progression from being just a brave man to being a wise man and (b) the role women play in his maturity.

6. Reconsider the character of Odysseus' adventures. Briefly state the temptations, if any, each offered him. Transpose these adventures into contemporary life. What might each parallel today? Discuss these dangers in this light with a young person or an older person.

C. Woman as Heroine: Penelopeia

1. After the surviving Achaians returned from the Trojan War and Odysseus did not, marriageable men in Ithaca and surrounding areas respected Penelopeia's loss. However, as the years slipped by without his return, Achaian men thought Penelopeia should choose a husband. When they pressed her to marry one, she started waging a secret war against her suitors. How did she postpone choosing a husband? For how long did she succeed without angering them? How was she finally caught in her trickery? How did her suitors repay her loyalty to her husband?

2. For seven years Penelopeia has coped with the suitors. For these same seven years where has Odysseus been? What is ironic about their coinciding activities? After considering Odysseus' life during this time, what makes his actions redeemable?

3. The faithful swineherd Eumaios brings his mistress news of Telemachos' return from Pyloso and Lacedaimon and her son's continuing safety at his own simple home in the country. The pretenders, who only heard the first part of the message, are upset by Telemachos' craft in escaping the ambush ships that they had sent to kill him at sea. Immediately, they plot his death for a second time, fearing he will foil their plans to take his home and believing he has the newly-acquired ability to turn kinder Achaians against them.

   When Penelopeia learns of their evil scheme, she boldly tongue-lashes Antimoos, who, she says, is the wisest man for his age in Ithaca and the most elegant speaker. What is his reaction to her charges? Speculate on the reason for his reaction. What does Penelopeia's influence on him indicate about her?

4. Eurymachos, the second chief suitor (Antinoos is the first) responds. What is his rationale? What do these two men reveal about the suitors in general? How do their words and actions show Penelopeia to be a heroine?

5. In Chapter 18 Penelopeia appears before her suitors to chastise them again. This time her sympathies are for a beggar that they have abused in her home. Who is the beggar?

   Recreate this scene and discuss Eurymachos' compliment to her as "the pearl of women for beauty and intelligence."

   What might Odysseus be thinking about Penelopeia, who is standing before him for the first time in twenty years as she quotes to the suitors his parting to her long ago?

6. Penelopeia's final contest is with Odysseus himself. Explain why she tests him. Explain how she beats him at his own game.

7. Why is Penelopeia the perfect wife for Odysseus?

8. Discuss the possibility that Odysseus' ten-year wanderings were necessary to make him fit for her.

D. Woman as Heroine: Eurycleia

1. What secret does Eurycleia discover?

2. What does her keeping the secret do to the old cliche, "women cannot keep a secret"?

3. Consider that Odysseus could not have returned to Ithaca without the help of many women and the part Eurycleia played in his final battle. Argue for or against Homer as a feminist writer. Use the text to support your opinions.

TEN YEAR ADVENTURES OF ODYSSEUS AFTER TROJAN WAR

Place and Their Problems	Skills Needed to Survive	Maturity and Insight Gained
1. Imaros of the Ciconians		
2. Lotus Eaters		
3. Cyclopians, the Goggle-eyes		

TEN YEAR ADVENTURES OF ODYSSEUS AFTER TROJAN WAR (continued)

Place and Their Problems	Skills Needed to Survive	Maturity and Insight Gained
[illegible]		
5. Lamos, Land of the Midnight Sun, the Laistrygonians		
6. Aiaia, home of Circe		

TEN YEAR ADVENTURES OF ODYSSEUS AFTER TROJAN WAR (continued)

Place and Their Problems	Skills Needed to Survive	Maturity and Insight Gained
8. Circe's home again		
9. Siren's Isle		
10. Scylla and Charybdis		
11. Helios' Island		
12. Charybdis again		

TEN YEAR ADVENTURES OF ODYSSEUS AFTER TROJAN WAR (continued)

Place and Their Problems	Skills Needed to Survive	Maturity and Insight Gained
13. Calypso's island of Ogygia		
14. Scheria, home of the Phaiacians		
15. Ithaca and the suitors		

"THE MONKEY'S PAW"

W. W. Jacobs

Victor V. Johnson
Pinellas Park High School
Pinellas Park, Florida

OVERVIEW

"The Monkey's Paw" is readily found in many school anthologies. Tenth graders can read it without extensive help with vocabulary. Students find the story interesting as a ghost story, and the explication of it enhances rather than spoils the emotional response that the reader may feel because the psychological effects that events have on the characters are realistic. It is interesting that this story is usually found in collections of tales of the supernatural because Jacobs was known for his humorous tales of the docks. "The Monkey's Paw," dark humor at its best, presents events that affect the characters and, in turn, affect us.

Critical Commentary. "The Monkey's Paw" is often thought to be a story of the supernatural or a ghost story. However, it can be demonstrated to have all the elements of tragedy: reversal of fortune, recognition, moral disposition of character as revealed by action, and the effect of catharsis through fear and pity. Therefore, the neo-Aristotelean approach is well suited to the story.

The actions of the Whites depend on the choices they make at critical stages of the story. These actions contribute to the effect of fear and pity which leads to a catharsis in the reader.

The recognition is a false one, as it is brought about by Mr. White's predisposition to believe in the paw. However, the reversal of fortune is very real.

The fear and pity do not arise from the image of Herbert's corpse at the door or the finality of wishing it away, but from the reader's recognition of the results of an aberration caused by guilt, fear, and sorrow. The tragedy is brought on by the protagonist, not the paw.

Reversal of fortune: The White family, loving, jolly, and unified, become separated by death, guilt, and despair. The home that kept out the storm is invaded by the cold wind.

Recognition: The amount of money received as compensation for Herbert's death is two hundred pounds, the same as the amount wished for. This is not an unusual amount of insurance money, nor is the accident unusual at the time in which the story is set. Mr. White attributes this money and the death of his son to the paw, and faints. This choice leads to the action that follows.

Character and moral predisposition: Sergeant Major Morris is an adventurer, drinker, and teller of tall stories. He keeps the paw for "fancy," he says, in spite of the grief he says it has caused him and its previous owner. The moment that he chooses to throw the paw on the fire is the moment that Mr. White is most interested in acquiring it. Morris does gain financially from Mr. White's acquisition.

Mr. White is a home-loving man who is nevertheless wistful about adventures in India. His interest in magic is demonstrated by his interest in acquiring the paw and is confirmed when he says that it turned in his hand. He is not greedy and cannot think of anything he needs. It is Herbert who suggests wishing for the money to pay off the mortgage.

Mrs. White, witty and sympathetic, laughs at the idea of magic paws, but nevertheless waits impatiently for the mail and grumbles when nothing but a bill arrives.

By their actions both Mr. and Mrs. White demonstrate their predisposition to believe in the paw.

Herbert is teasing and irreverent. He reacts to the paw with humor, which serves to create an uncomfortable feeling of "whistling up the devil" or calling down the attention of the gods. As a literary technique, this serves to foreshadow disaster. His accident sets up the confusing emotions that cause the action that concludes the story.

Mr. White's aberration is the only way to explain why, at the climax of the story, after he has formed a mental picture of the mangled corpse of his son, he words the wish the way he does: "I wish my son to be alive again." He might have chosen any number of ways to wish his son back healthy and normal. This and the last wish, if it was indeed to have the son return to his grave, have changed the relationship between the old couple forever.

The theme for this story could be expressed thus: Our sense of reality can be altered by strong emotions, and this altered sense can affect us in very powerful ways.

Challenges for Adolescent Readers. Some students may not have a clear idea of fate. It is the Hindu and ancient Greek idea that our lives are predetermined before we are born and that we have no control over our destiny. This raises questions about the paw being able to change fate. If one were destined to wish with the paw, how would he be changing fate? The accepted modern western view is that we have free will.

Students with limited reading ability or experience with reading may have trouble dealing with two narrators. This story has two narrators, the author who tells us the story and Morris, who tells the Whites the story about the paw. Students must be able to determine if Morris is a reliable narrator.

Teaching this story may require up to four class periods depending on how many of the activities are assigned as homework.

INSTRUCTIONAL OBJECTIVES

After reading "The Monkey's Paw," the student will . . .

1. understand the difference between the reliable narrator and the unreliable character, and how the narrator's reliability can affect meaning derived from the story
2. demonstrate how a character's choices affect the action in a story
3. demonstrate how each action adds to the effect of the story
4. be able to separate facts about the characters from the impressions about them which result from inference
5. understand that opposing themes can exist in a story
6. be able to use facts from the story to argue a thematic stand
7. understand how personal feelings can affect the way people interpret events
8. demonstrate how the plot elements lead to the climax of the story

PREREADING ACTIVITIES

It would be useful to review the plot elements of setting, narrative hook, conflicts (rising action), climax and resolution before reading the story. Review or discuss also the willing suspension of disbelief. This will help students realize that their personal beliefs do not constitute evidence when explaining a story. A discussion of point of view and the reliability of the narrator is important for this story as it has two narrators. If the students know Poe's "The Tell-Tale Heart" and Twain's "Luck," they may be familiar with these concepts.

To set expectations for the story, tell students that this story is about three wishes and ask what they think might happen. Ask them to relate their predictions to other stories they know. Most such stories include wishes that turn out badly for the wisher. Explain the chart included in the Guide for Reading. You might draw the form on the board and have the students copy it. On it, the students should list changes in setting, each conflict, and their emotional response to the conflict as it happens. See the example form filled out as an example of expected responses. The teacher should read the opening paragraph and demonstrate the first set of entries. Explain that there will be fewer changes in setting than conflicts and record these close to the conflicts that take place near that time.

POSTREADING ACTIVITIES

Using the Guide for Reading and the chart, students will choose facts and explanations of conflicts to help them write a persuasive essay based upon one of the following themes:

1. Fate rules men's lives, and those who interfere with fate do so to their own sorrow. (The paw was magic.)
2. Guilt and fear can alter our sense of reality, and this altered reality can have a powerful effect on our lives.

It should be stressed that for the purpose of this essay, there is no right or wrong answer. Papers will be graded on how well the students use evidence from the story to argue their position. Remind students that personal feelings do not constitute evidence.

When the first draft is completed, students may be divided into groups made up of those with opposing views and allowed to argue their stands. Each student will make a list of challenges to his argument.

New groups may be formed to include those with the same views to answer those challenges. Each student will then incorporate useful information from this discussion into a final draft.

The teacher may wish to evaluate the essays at this time. When the papers are returned, a teacher-directed discussion can take place. The story is short enough to go over scene by scene, and concentration on Sergeant Major Morris should raise a reasonable doubt about the truth of his story.

Some students may hold to the presence of the supernatural in the story but should be able to understand the possibility of the rational view and that it is possible for a story to have dual themes.

EVALUATION

Either as a part of classroom discussion or some type of formal evaluation, students might be asked to deal with these questions:

1. Contrast the setting at the beginning of the story with that at the end. (The weather is stormy and the parlor is warm and cozy. At the end of the story a cold wind rushes up the stairs of the house.)
2. Why might Morris have a "rubicund visage"? (Partly because of the weather, but this detail supports the fact that Morris was a heavy drinker.)

3. Compare and contrast Morris's behavior before and after talking about the paw with the actions of the first man he says used the paw and with The Whites after the last wish. (He is contentedly drinking and telling tall stories. The first man wished for death after his first two wishes. The Whites may never be happy again. His behavior then is not consistent with the misfortune that he says is brought on by the paw.)

4. Supposing that the paw could not grant wishes and considering the weather outside, how might you explain the knocking sound at the door? (It was windy. The sound could have been the gate banging or the limb of a tree hitting the house.)

5. Compare and contrast the knocking sounds in "The Monkey's Paw" with the heartbeats in Poe's "The Tell-Tale Heart." (The knocking sound may have been real, but it semed to grow louder and louder as Mr. White tried to ignore it.)

6. Who tells the story about the spell on the paw? (Sergeant Major Morris.)

7. How might Mr. White have changed the wording of his second wish after he imagined how the living corpse of his son would look? (He might have wished Herbert to be restored whole and healthy, or wished that the first wish had never been made.)

8. How do Mr. and Mrs. White demonstrate at least a small belief in the paw before Herbert's death? How does this affect Mr. White when he is presented with the check for two hundred pounds? (Mr. White says the paw turned in his hand. Mrs. White appears to anticipate the money in the mail.)

9. Why do you suppose it took Mrs. White two weeks to think about using the paw to bring Herbert back? (Grief may have clouded her thinking.)

10. Suppose the unstated last wish was not to make Herbert return to his grave. How would this affect the end of the story? (It might explain why Mr. White ran down to the gate and looked up and down the street if he corrected his second wish. This would mean that the paw was not responsible for Herbert's death. But could he ever convince Mrs. White?)

GUIDE FOR READING

"The Monkey's Paw"

Find these words in the story and use context clues to help you guess their meaning. Then write your guesses here, look the words up in a dictionary and find the definitions that make sense in the sentence in which the word appears. Correct your guess if necessary.

fakir

rubicund

visage

bibulous

As you read the story, distinguish between what the author tells you and what the characters say and do. After deciding if Morris is a realiable narrator or not, list facts to determine if the paw really grants wishes or if it is all in the characters' imaginations. This list will be used as part of the writing assignment.

Also answer the following questions:

1. What do you think is the narrative hook in this story?

2. Where is the climax in this story and why do you think so?

On the chart provided, record the changes in setting and list each conflict and your personal feeling about it at the time of the conflict. This will be very important for class discussion and writing.

DIRECTED READING CHART

Setting	Conflict	Emotional Response

DIRECTED READING CHART

Setting	Conflict	Emotional Response
Beginning of story: stormy outside, warm and cozy inside	Friendly teasing and griping over Mr. White's closing game of chess.	(How do you feel) Appreciation of humor and warmth of close family relationships.
	Morris's resistance to talking about paw.	More interest in hearing about paw.
	Morris's reaction to wish for extra pair of hands.	Wonder about possible truth of paw's power.
	Mr. White says paw turns in his hand. Mrs. White says he imagines it. Herbert's teasing.	Some foreboding about the possible results of the wish. "Whistling up the devil."
Next morning: outside clear and sunny	Though Mrs. White teases Mr. White about his belief in the paw, she grumbles when no money arrives in the mail.	Humor over her mixed reactions.
	News of Herbert's death and check for 200 pounds causes Mr. White to faint.	Sharing of Mr. White's guilt.
	Mr. and Mrs. White argue about wishing Herbert alive.	Discomfort in the change in the relationship of Mr. and Mrs. White.
	Mr. White's feelings while mentally picturing Herbert's living corpse and the phrasing of the wish.	Nervous anticipation to terror. Reminded of scenes from horror movies.

DIRECTED READING CHART

Setting	Conflict	Emotional Response
Outside: cold and windy (cold wind rushes up the stairs)	Mrs. White tries to open door and Mr. White frantically searches for dropped paw.	Breathless anticipation. Indecision about wanting to see what is at the door.
	Mr. White makes final wish. Nothing at door. Mrs. White shrieks.	Pity--not just for the loss of Herbert but the possibility of a future of recriminations between the Whites.

"A WHITE HERON"

Sarah Orne Jewett

Janice M. Knipp
Hixson High School
Hixson, Tennessee

OVERVIEW

Critical Commentary. Sarah Orne Jewett's "A White Heron" can be analyzed using the pattern of the heroic archetype which is defined as the process of transformation and redemption. In this story, Sylvia, a nine-year-old girl, undergoes an excruciating ordeal in passing from ignorance and immaturity to social and spiritual adulthood. The standard path of this mythological adventure is represented in the rites of passage: separation, initiation and return. In this archetype, which Joseph Campbell called a monomyth, "A hero ventures forth from the world of common day into a region of supernatural wonder; fabulous forces are there encountered and a decisive victory is won; the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man" (p. 30).

Although there are many ways an adventure can begin, all originate with the "call to adventure." This is the time when the hero realizes that because she is different from other people there is something she must do. After much (or little) consideration of this challenge, the hero "crosses the threshold" and begins this quest. Sylvia's quest began when she left the "crowded manufacturing town" and went to live with her grandmother in the country. Here she seemed almost mythically at home. The key to her vivacity was that she was in harmony with nature (Nagel, p. 60). However, Sylvia soon entered her "road of trial" as she met the ornithologist, who proved to be her "tempter." Although he treated her kindly, called her "little girl" and even offered her money if she would lead him to where the white heron was hiding, there was something threatening in the man that made Sylvia fearful and predisposed her finally to reject him.

There comes a time in the initiation motif when the hero is entrapped (figuratively or literally) and needs supernatural aid. This passage of the magical threshold is "a transit into the sphere of rebirth" which is symbolized by the universal image of the belly of the whale, where the hero is swallowed and appears to have died (Campbell, p. 90). This moment came for Sylvia as she struggled with the question of the "wished-for treasures" versus her affinity with nature manifested in her desire to save the heron. The next day the tempter appeared again as he and Sylvia kept each other company in the woods. Sylvia's desire for the money had now changed to a desire for the man himself. Some premonition of a great power permeated Sylvia and prepared her for the "night sea journey" which was to come. This journey occurred the next morning when Sylvia climbed the great pine which represents the Tree of Knowledge of Good and Evil. The very height of the tree slowed her progress. However, she patiently persevered in order to gain "a discovery of the ultimate boon," which was the elusive white heron.

Now that Sylvia had discovered that for which she was seeking, she was ready to cross the "return threshold." The descent of the tree was a perilous journey. Sylvia dared not look down, "ready to cry sometimes because her fingers ache and her lamed feet slip." She wondered over and over again what the hunter would think when she told him how to find the way to the heron's nest. However, Sylvia came home "paler than ever" with "her worn old frock torn, tattered, and smeared with pine pitch."

One problem of the returning hero is "to accept as real, after an experience of the soul-searching vision of fulfillment the passing joys and sorrows, banalities and noisy obscenities of life" (Campbell, p. 30). Sylvia must now live in the real world as her grandmother rebuked her, and the young man's kind appealing eyes looked straight at her. In this real world she must reconcile the impact of her own decision and its effect upon both the hunter and Grandmother in order to be given a place of honor and respect in society. Her apotheosis came with the realization that she must keep silent. Sylvia had chosen to thrust aside both money and love for the sake of a bird. However, because of Sylvia's sacrifice, she passed from ignorance and immaturity to social and spiritual adulthood.

Teachers who wish to explore the effects of the text on individual readers may also wish to employ a reader response approach in teaching "A White Heron." Reader response questions evoke students' own experience with the work. In soliciting this type of response, teachers may use four questions which Judith Fetterley recommends: (1) What happens in the story? (2) What did you feel after you read the story? (3) What in your personal experience did the story call forth? (4) What is the most central image, word, or moment in the story?

In considering these questions, readers realize that they can respond in a variety of ways to a text. Also, in order to support their responses, readers must return to the text, an act which may change, enlarge, or clarify their opinions and feelings. Although the reader response critic does not believe that one can ignore the text, this approach provides readers an aesthetic experience gained from examining a text through the way it affects their own lives and feelings. Thus, they can more readily make the work their own.

Potential for Teaching. "A White Heron" is an excellent story to teach to tenth or eleventh graders. It is an easily accessible work which often appears in state-adopted anthologies. Its brevity, fairly simple vocabulary, uncomplicated sentence structure, and familiar story grammar should make it understandable to students on any ability level. Because most adolescents of this age group are themselves facing many difficulties in making the transition from immature childhood to maturity, they should be able to identify with Sylvia. They can empathize with her as she struggles to make her decision and can wrestle with their own value systems as she did. "A White Heron" also presents a good opportunity to teach different levels of meaning in a story.

Challenges for Adolescent Readers. Students reading this story for the first time may experience certain difficulties. One problem they may encounter is accepting a nine-year-old girl as the hero. It seems unbelievable that such a young child could experience so great a transcendence. Students living in an urban area may also experience difficulty relating to Sylvia's feelings about nature and the values it represents to her. Another problem that arises is some students' lack of American history background, which may cause difficulty in understanding the conflict presented by the Industrial Revolution. Textual inconsistences which exist in the story cause another problem. These shifts in verb tense, changing points of view, and authorial commentary may cause an inexperienced reader to be confused. Also, students may become impatient with the long descriptive passages which do very little to advance the action.

SUGGESTED INSTRUCTIONAL OBJECTIVES

After reading and discussing "A White Heron," students will be able . . .

1. to identify the monomyth pattern as it is found in this story and recognize this pattern if it appears in other works
2. to state three specific conflicts found within the story and identify the source of these conflicts
3. to explain the symbolic meaning of the white heron, the dried-up geranium, climbing the tree, the hunter, the cow, and the name Sylvia as they are used in the story
4. to identify multiple points of view presented in the story and explain their effect on responses to the story
5. to determine the meaning of selected vocabulary words by referring to previous personal experience, to context clues, and to the dictionary
6. to relate experiences of their own lives that are similar to those of Sylvia
7. to employ writing skills in order to demonstrate facility with various modes of written communication: free response, description, narrative

PREREADING ACTIVITIES

1. Explain Campbell's monomyth pattern as he explained it in Hero With a Thousand Faces (summarized in Overview).

2. Conduct a class discussion using a short story, novel, or familiar movie, tracing the monomyth pattern as it appears in the text. Examples are "By the Waters of Babylon," Huckleberry Finn, and Star Wars.

3. Discuss three types of conflict: man against man, man against nature, and man against himself. Ask students to give examples of these from their previous reading or personal experience.

4. Review the nature of symbols. This can be done in the form of a symbol search game. Ask students to think of as many symbols as they can and to tell what each symbol stands for. Some examples are road signs, a red rose, and the American flag.

5. In order to focus thinking on specific symbols that are found in the story, play a word association game. Call out the following words or phrases: white heron, dried-up geranium, hunter, cow, climbing a tree, and Sylvia. Have students to respond in their journal by listing words or phrases that come to mind. Ask students to share and compare their responses.

6. Review definitions of first person, third person limited, and third person omniscient points of view. Ask students to give examples of these from previous reading and to discuss how a given story would be different if it were told from a different point of view.

7. Read aloud or have a student to read the first four paragraphs of the story. Then have students respond in their journals to the following items:

   a. Write at least four things that have happened in the story so far.

   b. Write your prediction of what you think the story is about.

   c. Tell about an animal that has meant a lot to you.

8. As they read the story, ask students to locate each of the following words, which may be unfamiliar or have multiple meanings. Ask them to use personal experience and context clues to help them to formulate original definitions and to write those definitions in their journals.

   a. dilatory
   b. discreetly
   c. inaudibly
   d. proffered
   e. hermitage
   f. premonition
   g. traversed
   h. elusive
   i. vex
   j. plaguy
   k. bangeing
   l. hitch
   m. ornithologist
   n. dumb
   o. pinions

POSTREADING ACTIVITIES

After silent reading is completed, divide the class into groups and assign for each group a recorder who will take notes. Each group will discuss the following questions. After groups have completed their work, a general class discussion can be conducted. An individual from each group will be responsible for reporting major points of the discussion, or a panel discussion can be held.

1. Take out your journals and turn to the entry where you focused on the meanings of certain symbols by word association. Now that you have read "A White Heron," discuss the meanings of these symbols in the context of the story. Compare these meanings with the free association meanings established in Prereading #5.

2. Identify Sylvia's chief character trait in the opening paragraphs of the story. In what ways is Sylvia like the heron? (Kearns, p. 318)

3. This story suggests a conflict between two settings and two kinds of values. One setting is Sylvia's world of nature; the other is the world of the town. What different values are represented by each setting? How do you think the author wants you to feel about these settings and values? Find specific passages to support your answer. (Pelegano, p. 44)

4. The author shifts her point of view several times. Sometimes she tells the story as an omniscient narrator who knows the thoughts of all the characters. At times, she interrupts the story to state her own opinions. Once she uses the second-person point of view and addresses Sylvia directly. Find examples of these shifts in points of view. How do these shifting points of view and intrusions into the text by the author affect your interpretation of the story and your reaction to it? (Pelegano, p. 44)

5. What did Sylvia lose by keeping her knowledge of the heron's nest a secret? What did she gain? Considering your own values related to materialism, popularity, and nature, do you think you would have made the same decision Sylvia made? Why or why not?

6. List the events in "A White Heron" that follow the monomyth pattern as it is defined in the Overview.

7. Compare your original definitions of vocabulary words found in Prereading #8. Then compare them with the dictionary's definitions.

EVALUATION

Students' understanding of the short story and their success in fulfilling instructional objectives will be determined in part by how they answer questions in postreading activities. The following evaluation activities may also be used to test this understanding.

1. In a discussion of Sarah Orne Jewett's work, the twentieth-century author Willa Cather wrote: "Miss Jewett wrote of the people who grew out of the soil and the life of the country near her heart, not about exceptional individuals at war with their environment." Write an essay in which you discuss the following questions.

   A. How would you describe the relationship between Sylvia and her environment?

   B. What are the advantages and limitations of such a relationship?

   C. Do you think Sylvia is nevertheless an "exceptional individual"? Why or why not? (Kearns, p. 319)

2. In an essay, discuss what you think the white heron symbolizes. First discuss what the color white suggests about the bird, and tell why it is important that the bird is unusual and rarely seen. Go on to tell what qualities of Sylvia herself the heron represents. Then discuss the significance of the white heron in the work as a whole, explaining how it relates to the theme of the work.

3. In a paragraph or two describe a place about which you have strong feelings, as Jewett obviously has for the Maine wilderness. First, describe the general area you want your reader to see. Then complete your description with details of sights and sounds and any other physical impressions that can make the setting vivid. (Kearns, p. 320)

4. Write an original sketch or short story in which you select a character who is struggling to make a decision. Show, by using the steps of the monomyth as they appear in "A White Heron," that your character experiences a transformation.

RELATED READINGS

1. Walden (Henry David Thoreau). An account of the author's two-year stay in the country, going back to basics in order to find himself.

2. Huckleberry Finn (Mark Twain). A rebellious young boy runs away from his Missouri home, has numerous adventures while rafting south on the Mississippi River with a slave as companion, and finally becomes aware of society's injustices.

3. Epic of Gilgamesh (Unknown). This ancient Sumerian poem details the journey of Gilgamesh in his quest for eternal life.

4. "I'm a Fool" (Sherwood Anderson). The story of a young man's experiences with young love and with dishonesty.

5. "By the Waters of Babylon" (Stephen Vincent Benet). A science-fiction story which describes a boy's rite of passage at some future time following a near-annihilation of civilization.

6. "The Bear" (William Faulkner). The story of a confict between rights of manhood and the protagonist's personal feelings about nature.

7. "The Chrysanthemums" (John Steinbeck). A young woman who dreams of a more romantic life for herself is disappointed by her encounters with a traveling salesman.

8. Star Wars. A science-fiction adventure film about a young man who struggles to locate the murderer of his family.

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A PORTRAIT OF THE ARTIST AS A YOUNG MAN

James Joyce

Patricia Gatlin
Ohatchee High School
Ohatchee, Alabama

Carol G. Smith
Northshore High School
Slidell, Louisiana

OVERVIEW

Critical Commentary. A Portrait of the Artist as a Young Man is a convoluted novel filled with rich language, imagery, and symbolism. It is, as the title suggests, a portrait of the growth of Stephen Dedalus from a young boy into the maturing young man who leaves his family, his church, and his homeland to discover the artist within himself.

The novel is purported to be somewhat autobiographical and, indeed, there is much to lend credence to this theory. Like Stephen, Joyce was the eldest of several children, family finances suffered a downward turn, both attended Clongowes Wood College and Belvedere College. Both Joyce and Stephen were artists and both left Ireland to pursue their art.

A Portrait is more than a parallel to Joyce's life, however, and should be studied with more than Joyce's life in mind. Archetypal and New Critical methods are primarily addressed in this study for several reasons.

First, there is a story of initiation. The reader follows Stephen Dedalus as he searches for a meaning to life as a man and as an artist. The rite of initiation is a three-phase process: separation, transition, and incorporation.

Second, the novel is filled with allusion, both Biblical and mythological. The very name, Stephen Dedalus, alludes to the Biblical martyr Stephen and the mythological Daedalus, artificer of the great Labyrinth. The labyrinth is evident throughout the novel in the road imagery. The careful reader will note that the only true action in the novel is walking, yet the roads in Ireland lead nowhere. At other times, Stephen is identified with Icarus, the son of Daedalus, who soars too high and falls. (The motifs of fire, flight, and water, to be discussed more fully later, also support this approach.) Stephen may even be seen as Telemachus, the son of Ulysses, in his search for a father substitute. Ireland and the Catholic church are at times father substitutes, but as Stephen emerges from the labyrinth, he continues his search elsewhere.

The archetypal approach is also appropriate if one considers the cyclical patterns in the novel, such as Joyce's use of seasons. Spring is the season of comedy and summer the season of romance. These are the seasons in which the protagonist lives in a "dream" world, or a world that seems to approach the idyllic. During these seasons Stephen enjoys respite from his quest, the quest of self-identity. For example, in Chapter 2, the reader is given a glimpse of Stephen during his summer vacation. It is in this interlude that he and friends enjoy adventure games, pretending to be Napoleon or the Count of Monte Cristo. Autumn is the season of tragedy and winter the season of satire and irony. The world in these seasons is not idyllic, but "real." The careful reader will notice that the protagonist suffers a reversal in the autumn. For Stephen, there are reversals in the family's finances and even his "fall" into carnal sin. It is also noteworthy that scenes of great satire occur during the Christmas season. For example, it is during Stephen's first Christmas vacation home that the fight between Dante and Mr. Casey takes place. It is during this scene that the reader first becomes aware of the pull between Irish politics and religion. It is also during a later Christmas season that Stephen recognizes his sinful self and accepts absolution. The satire lies in Stephen's insincerity.

The imagery that abounds in A Portrait is significant in both archetypal and New Critical approaches. Images and motifs that should be emphasized are those of water, roads, fire, colors, circles/cycles, flight, and falling. (A more thorough explanation of these will be provided in the Guide for Reading.) Besides their mythological significance, these images are critical to the tone, style, language, tension, and theme of the novel.

In addition to the imagery methods, methods of New Criticism will be especially useful in examining and understanding the changes in Stephen which are expressed through changes in tone and vocabulary. The careful reader will be aware of the unsophisticated vocabulary and tone early in the story ("moocow," "Baby Tuckoo") and the later contrast, Stephen's view of aesthetics.

Other approaches, such as reader response and psychoanalytical, may also be used to study A Portrait. The former places emphasis on the reader's reaction to the novel and the character within the novel. Such responses often provide a basis for provocative classroom discussions. The psychoanalytical approach focuses on the character or author or text and questions the development of one of these based on Freud's principles, predominantly the oedipalization of character. While these may be used, and effectively, it is the purpose of this study to concentrate on the archetypal and New Critical approaches to this brilliant author's work.

Potential for Teaching. A Portrait is a challenging novel for advanced twelfth grade students to study. Because of Joyce's style and literary techniques, this novel demands close reading skills and allows students to develop their skills of analysis of language, syntax, and semantics. Because of its stream of consciousness technique, A Portrait allows the students to analyze not only the actions of its central character, but also his thoughts.

This novel offers the students an excellent opportunity to deal with mythological, historical, and literary allusions which interest the more capable students. Because it deals with the universal theme of initiation, it is directly related to the experiences of the reader. Students can easily identify with Stephen's search for a meaning to life, as a man and as an artist.

A Portrait is divided into five chapters which may be classified according to significant stages in Stephen's life. A chapter-by-chapter approach is suggested for teaching the novel as it affords the teacher and the students adequate background and study as a basis for reading each succeeding chapter.

Challenges for Adolescent Readers. A Portrait is recommended for seniors of above average ability. There are several elements which could prove difficult for younger or less capable students. The technique of stream of consciousness, or interior monologue, is more difficult to follow than normal plot structure. The literary, political, and mythological allusions in the novel require broader knowledge than younger or less capable students have mastered. Students should be made aware of Joyce's liberties with punctuation, for example, his refusal to use quotation marks in his dialogues.

SUGGESTED INSTRUCTIONAL OBJECTIVES

After reading A Portrait, the students will be able . . .

1. to identify the changes in Stephen's stream of consciousness and interior monologue (New Criticism)

2. to trace the imagery as it contributes to Stephen's development (New Criticism)

3. to explain the recurrent motifs in the novel (Archetypal)

4. to recognize the mythology and its contribution to the organization or structure of the novel (Archetypal)

5. to identify the symbolism as it relates to Stephen's change of vision (New Criticism)

6. to identify and apply the different stages of Stephen's archetypal development (Archetypal)

7. to trace the contrasts in each chapter as they apply to the contradictions within Stephen himself (New Criticism)

8. to identify Stephen's epiphany as it relates to his development as a man and an artist (Archetypal)

9. to trace the pattern of the seasons as they relate archetypally to Stephen's changes in development (Archetypal)

10. to identify the wave pattern from chapter to chapter as a cyclical pattern as it reflects Stephen's quest (Archetypal)

PREREADING ACTIVITIES

Prereading Activities to Introduce the Novel.

1. In order to help students understand the import of the conflict between Irish politics and religion expressed in this novel, background must be provided. Students may work as groups to research and report on the following topics: Charles Stewart Parnell; Home Rule; Kitty O'Shea, wife of Captain William O'Shea; Michael Davitt; the Church's role in politics of the time; St. Thomas Aquinas; and Stephen the martyr.

2. Students will need to be provided with the mythological background of Daedalus, "the Great artificer," and his son Icarus. This may be done as a lecture by the teacher. (Recommended source: Edith Hamilton's Mythology.)

3. Students should be led by the teacher to examine the title of the novel word-by-word. It would be beneficial to consult the dictionary for definitions of "portrait" and "artist." Attention should be called to the fact that it is "the" artist and not "an" artist, with emphasis on the distinction between the articles the and an.

4. In order to acquaint the students with the stream of consciousness technique, they may be assigned a focused free-writing exercise. Have the students focus on one image, such as flight or water, and write continuously about it for three minutes. All ideas not associated with the focused image should be separated with brackets, parentheses, or dashes. The teacher may then have the student examine his own writing and that of a partner in order to participate in a class discussion of the complexity of the style.

5. If the teacher feels it would be beneficial, he may wish to provide biographical informatioon about Joyce's life as it pertains to this novel. (Lecture material may come from Stephen Hero by Joyce.)

6. Related projects may be undertaken concurrently with the study of the novel. Their purpose is to reinforce comprehension of the work and to internalize Stephen's experiences of their own. While students have the liberty of making a choice of projects, it is imperative that each student complete one independently.

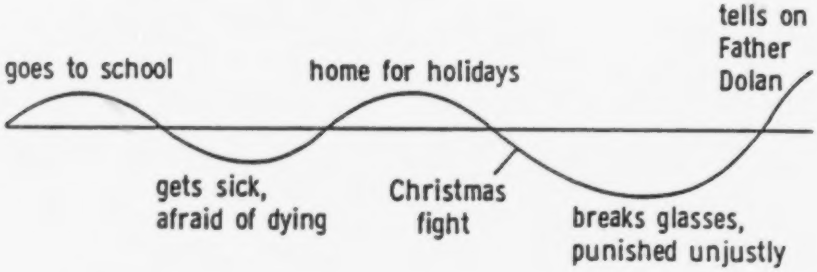
   A. Construct a collage of his own labyrinth
   B. Construct a collage of his own portrait
   C. Write his own sermon

D. Write his own epiphany
E. Write his own villanelle
F. Trace the etymology of his own name
G. Write his own nightmare and his interpretation of that nightmare

Prereading Activities for Chapter I.

1. The teacher may have the students stop at one point in the chapter and at the conclusion of the chapter and write journal entries pertaining to a passage, scene, word, or image of their choice. (Or, students may be directed to respond to a specific feature, for example, colors, fire "as waves, "moocow").

2. In order to familiarize students with Joyce's cyclical patterns, students should be instructed to construct a graph plotting significant events in the chapter and Stephen's negative and positive emotional responses. (See example.)



3. In order to prepare students for Stephen's feelings of alienation and isolation, the teacher may assign two journal entries focused on individuality and exclusion of those who do not "fit" the norm. For example, Stephen wears thick glasses and is fascinated with words rather than sports. Entry 1 should relate an incident or experience when the student felt like an outsider, or unaccepted by a group. Entry 2 should explain the student's conception of how an artist or a writer might feel as though he does not fit into society's idea of reality. (The object of this activity is to prepare students for Stephen's eventual realization that he must fly higher than society in order to observe and accurately portray his insights.)

4. The students should master the following vocabulary words in order to comprehend this chapter fully:

   A. prefect
   B. magistrate
   C. catafalque
   D. refectory
   E. pandybat
   F. abbey
   G. rector
   H. soutane
   I. sacristy

5. The teacher should instruct the students to look for symbols, images, and mythological allusions. (Refer to the Guide for Reading.)

Postreading Activities for Chapter I.

1. To address Prereading #1 and #5, the teacher may divide students into groups, each group being responsible for tracing and explaining the significance of the images, symbols, and allusions as listed under Chapter I on the Guide for Reading. The group reporter will present the group's concensus orally on the following day to stimulate class discussion.

2. To address Prereading #2, students continue working in groups to compare their graphs and arrive at a group conclusion regarding Stephen's positive feelings at the end of the chapter. A different reporter should make an oral presentation of each group's findings. Based on this information and background knowledge of Joyce's life, students should be able independently to generate two predictions:

   A. a specific action or event for Chapter II
   B. Stephen's emotional state (either positive or negative) at the end of Chapter II

   These predictions should be recorded in their journals. (This activity is designed to establish in the mind of the students the wave pattern as it reinforces both the water imagery and the cyclical pattern.)

3. To address Prereading #3, have students locate and read orally specific instances that depict Stephen as alienated and different.

4. Reinforce vocabulary words (Prereading #4) by examining their use in the context of this chapter. A quiz may also be in order.

5. Using the Biopoem form below as a guide, have students generate a verbal "portrait" of Stephen as they see him at the end of this chapter. (This exercise will be repeated at the end of the novel for a comparison of students' "portraits.")

Biopoem

Line 1. First name
Line 2. Four traits that describe character
Line 3. Relative ("brother," "sister," "daughter," "son") of ______
Line 4. Lover of _____ (List 3 things or people)
Line 5. Who feels _____ (3 items)
Line 6. Who needs _____ (3 items).
Line 7. Who fears _____ (3 items)
Line 8. Who gives _____ (3 items)
Line 9. Who would like to see _____ (3 items)
Line 10. Resident of _____
Line 11. Last same

Prereading Activities for Chapter II

1. To prepare the students for a change of family fortune and Stephen's further withdrawal from his family, establish a role-playing scenario. For example: A change in family finances has precipitated a change in residence and school. Students will assume family roles and dramatize their reactions.

2. Students should repeat the graph explained in Prereading #2 for Chapter I.

3. Introduce through lecture the concept of the Byronic hero to facilitate the student's comprehension of Stephen's empathy with Byron.

4. The students should master the following vocabulary words in order to comprehend this chapter fully:

   A. confiteor
   B. pedagogue
   C. farce
   D. Whitsuntide
   E. Blessed Sacrament
   F. heretic
   G. renegade

5. As in Chapter I, students should be directed to look for symbols, images, and allusions listed on the Guide for Reading.

Postreading Activities for Chapter II.

1. To address Prereading #1 and #3, use the following questions to generate a class discussion:

   A. How does Stephen react to the family's move to Dublin?
   B. What, in your opinion, does Stephen's father do that humiliates Stephen? Is this reaction justified?

   C. What new motifs do we encounter in Chapter II?
   D. How does Stephen's identification with Lord Byron, the Count of Monte Cristo, and Napoleon reflect his increasing alienation from his family?
   E. What does Stephen hope to achieve with the money from his essay? Is he successful?
   F. How is Stephen avoiding the cheapness of the adult world? Does he succeed?

2. To address Prereading #2, students should compare their two predictions from Chapter I with their plotted graph from Chapter II for accuracy and then respond in their journals. This entry should reinforce the cyclical pattern and make evident Stephen's positive emotions at the end of the chapter.

3. To address Prereading #4, the student may reexamine the scene of the Whitsuntide play and formulate a hypothesis incorporating the satire present as foreshadowing for Stephen's ultimate rejection of religion.

4. To address Prereading #5, ask the students to examine the images, symbols, and allusions that illuminate Stephen's growing sexual awareness. Students may then address, in an essay, the relation between this imagery and the repeated commands of "admit" and "apologize."

Prereading Activities for Chapter III.

1. In their journals, students should write their personal definitions of sin. When provided with a list of the Seven Deadly Sins, the students should be asked to rank them in their own order according to severity.

2. In a class discussion have the students verbalize their interpretation of a "good" sermon, emphasizing tone. Is this tone appropriate for all ages and audiences? Students should be directed to keep their views in mind as they read the sermon in Chapter III.

3. As in Chapters I and II, students should be directed to look for symbols, images, and allusions as listed on the Guide for Reading.

4. The students should master the following vocabulary words in order to fully comprehend this chapter:

   A. retreat
   B. sepulchre
   C. Lucifer
   D. contrition
   E. plenipotentiary
   F. penitent
   G. ciborium
   H. sodality

Postreading Activities for Chapter III.

1. To address Prereading #1, students should construct a persuasive essay identifying the sin of which Stephen is most guilty and support their opinions with direct references from the text.

2. To address Prereading #2, duplicate and distribute Christ's "Sermon on the Mount" as an exercise in contrasting tone, imagery, and intent with the sermon delivered at the retreat. The students should be led to recognize the satire present in Joyce's sermon. This could be an oral or a written exercise.

3. To address Prereading #3, conduct a class discussion focusing on the negative imagery in the chapter and its magnification of the torments of hell. Students should be led to see that the imagery is most negative at this point and should be directed to make journal entry predictions concerning their conception of the context the imagery will assume in Chapter IV. (Note: It is anticipated that students will expect imagery to continue in its negative vein. However, students will notice that at the end of Chapter IV the imagery has reversed and taken on positive connotations.)

4. To address Prereading #4, a teacher-generated vocabulary quiz is suggested.

Prereading Activities for Chapter IV.

1. Because this chapter involves a complete reversal in imagery context, this will be an appropriate time to review and to evaluate Stephen's initiation in relation to its three phases: separation, transition, and incorporation. These questions might serve as a focus for discussion:

    A. From what has Stephen separated himself?
    B. Has he found a true father substitute?
    C. Where has the emphasis been thus far--life or death?
    D. How has the imagery thus far reinforced this emphasis?
    E. Are the four motifs (see Guide for Reading) fully developed and apparent at this point? Explain.
    F. If you were Joyce, would you end the novel here? Why? If not, where would you take the story from here?

2. Have the students respond to #1F in their journals.

3. The students should master the following vocabulary words in order to comprehend this chapter fully:

A. epiphany
B. purgatory
C. mortification
D. artificer
E. Stephanos Dedalos
F. Bous Stephaneforos

4. The teacher should instruct the students to look for the symbols, images, and mythological allusions listed on the Guide for Reading.

Postreading Activities for Chapter IV.

1. To address prereading activities and the predictions from postreading activities for Chapter III, the students may orally compare and contrast what they anticipated with what actually happened. The teacher may use the following questions to guide the ensuing discussion:

   A. Evaluate the sincerity of Stephen's repentance based on the following: "he seemed to feel his soul in devotion pressing like fingers the keyboard of a great cash register. . . ." Is this consistent with the tone of Chapter III?
   B. With the tone that has been set, do the Seven Gifts of the Spirit balance the Seven Deadly Sins?
   C. How does Stephen's pride manifest itself?
   D. How does the family's move in this chapter parallel and contrast Stephen's next move in the rite of initiation?

2. Use student responses on the Guide for Reading to help you lead students to a full realization that the preceding negative images have been replaced with the same images in a positive context.

3. In a well-constructed essay, students should explain how Stephen's response to his friends calling to him and his identification with Daedalus and Icarus result in his epiphany.

Prereading Activities for Chapter V.

1. Students should respond in their journals to the following statement: "I will not serve that in which I no longer believe."

2. To prepare the students for Stephen's description of his father in this chapter, the students should be directed to write a verbal portrait of a family member. (The format used for the Biopoem in Postreading #5 for Chapter I is one option for this.)

3. To sensitize students to Stephen's aesthetics, present the following questions for class discussion: (1) What is art? (2) What is beauty? Compile students' responses in a list on the board. After generating this list, read and discuss Keats' poem, "Ode on a Grecian Urn."

4. The students should master the following vocabulary words in order to comprehend this chapter fully:

   A. farrow
   B. aesthetics
   C. jostled
   D. altruism
   E. smithy
   F. villanelle
   G. fettered

5. Students should be directed to look for symbols, images, and allusions as listed on the Guide for Reading.

Postreading Activities for Chapter V.

1. To address Prereading #1, have the students compare and contrast Stephen's assertion, "I will not serve," with Lucifer's assertion (in Paradise Lost), "Tis better to reign in Hell than to serve in Heaven."

2. Have the students respond in their journals to the suggestion that Chapter IV would have been a logical ending to the novel. The students can then divide into groups of agreement and compile one response with supporting reasons. This activity can then generate material for a panel of four students, two from each team, to present a debate. Other students respond to the debate in their journals. Did they change their minds? Why or why not?

3. To ensure full understanding of Stephen's aesthetics, the teacher should read and discuss with the class selected passages of his theory, such as his definitions of "pity" and "terror," and his ideas on kinesis and stasis. This topic may be illuminated by comparing his earlier villanelle to this later theory.

4. Have the students examine the final sentence in the novel and discuss its significance when considering the ambiguity of the word "father." With whom is Stephen identifying? (If "father" is God, then Stephen identifies with Lucifer; if "father" is Daedalus, then Stephen identifies with Icarus.)

EVALUATION

In conjunction with a teacher-generated test, the following essay topics may prove useful as evaluative tools.

1. Trace the three stages of the initiation archetype--separation, transition, incorporation--in James Joyce's "Araby." Be sure to discuss any symbolic elements in the story. Does the main character successfully complete the initiation? Compare and contrast the protagonist's initiation with Stephen's. (Appropriate for out-of-class writing.)

2. Trace one motif through the novel, explaining its significance and its contribution to the whole work. Would the novel be as effective without this motif? How do specific images reinforce this motif? What insight into Stephen does this motif provide? Support your position with specific references to the novel. (Out-of-class)

3. Demonstrate how the style of writing becomes more adult as Stephen grows up. (Out-of-class)

4. Is Stephen's initiation completed? Support your opinion. (In-class)

5. Explain the title as a summation of the book. (In-class)

6. The teacher may select a significant passage and ask students to discuss the relevance of the passage, explaining why it is crucial to Stephen's development. Address Joyce's use of language, tone, and use of motif. (In-class)

RELATED WORKS

1. Demian (Hermann Hesse). A young man's struggle with the "shadow" to become fully integrated. Excellent use of Jung's types, shadow (Demian), and persona (narrator who must come to grips) in this struggle between good and evil. This work is also useful in following Northrop Frye's seasonal patterns.

2. Siddhartha (Hermann Hesse). Guatama Siddhartha, the son of a Brahmin priest, questions and ultimately rejects the Brahmin lifestyle. He enters the world and experiences various lifestyles until he develops his own philosophy of life (the five-fold path to wisdom). A novel of initiation into adulthood and its value systems.

3. The Dubliners (James Joyce). Fifteen sketches, or short stories, portraying incidents of childhood, adolescence, maturity, and public life in Ireland.

4. Stephen Hero (James Joyce). Autobiographical work which represents the basis for A Portrait of the Artist as a Young Man.

5. Ulysses (James Joyce). Records the events of one average day, June 16, 1904, in the lives of Leopold Bloom, his wife Molly, and Stephen Dedalus. It provides a sequel to A Portrait.

6. Of Human Bondage (Somerset Maugham). Philip Carey struggles for independence and intellectual development as well as to become an artist. After years of struggle, he gives up his aspirations.

7. The Ordeal of Richard Feverel (George Meredith). Richard's father determines to produce a perfect specimen of manhood and estabishes his own system of education. Richard rebels and is ultimately broken mentally, causing his father's system to fail.

8. The Confederacy of Dunces (Jonathan Kennedy O'Toole). An amusing farce about Ignatius, an intellectual scholar, who is one of society's misfits.

9. The Catcher in the Rye (J. D. Salinger). Deals with two days in the life of Holden Caulfield, a slightly unbalanced adolescent. Holden conveys contemporary youth's dissatisfaction with adult society.

10. Trinity (Leon Uris). A novel set in Ireland tracing the interrelated lives of three representative families producing a panorama of the era between the 1840s and 1916 in Ireland.

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GUIDE FOR READING

A Portrait of the Artist as a Young Man

The following list of images, symbols, and allusions is presented as an aid to the teacher in guiding the students through each chapter. This may be done as an oral prereading activity, or the entire list may be duplicated, as the teacher deems most beneficial.

Chapter I

moocow	symbolic figure; something that feeds one, nurturing; may symbolize family, church, country
road	tradition, conformity; the only action in the story is walking, yet the roads in Ireland lead nowhere; suggestive of the labyrinth because the roads are narrow, winding
rose	initially the rose appears as a green rose, yet unripe, suggesting Ireland; image will appear again at significant points of Stephen's development
green	unripe, Ireland
maroon	the church
water	mystery of creation; birth-death-resurrection; purification and redemption; fertility and growth; also a part of the myth of Icarus and Daedalus; an unpleasant experience for Stephen, as the water in the ditch
birds	consistent with the myth of Icarus and Daedaleus; associated with crucial experiences in Stephen's life
darkness	Stephen wears glasses; shortsightedness; spiritual blindness; associated with early poem "Pluck out his eyes" if he does not "apologize"
fire	initially associated with home, warmth; later to be associated with punishment and damnation
Nasty Roche	Roche (French for rock) symbolizes the church; here it is "Nasty" and the chapel is cold and dark associated with things cold and damp; Stephen is a White Rose at school, but would prefer being red, a warm color
Dante	religious/political conflict; creates guilt in Stephen because he wants to marry Eileen, a protestant; alludes to Dante (Inferno)

women	seen as pure, as the Blessed Virgin Mary
seasons	Spring - comedy Summer - romance (Dream World) Autumn - tragedy Winter - satire and irony (Real World)

Chapter II

Mercedes	woman loved by the Count of Monte Cristo; suggests the Virgin Mary, pure, aloof
rose	in this chapter, associated with a beautiful experience
roads	the circular cinderpath goes nowhere; Rock Road, travelled with the milkman, symbolizes the church
cows	still a nurturing figure, the church
bird	Heron, Stephen's friend, resembles an eagle; reinforces the Icarus/Daedalus myth; note apology required (refer to Chapter I)
foetus	word carved into the desk; symbolizes Stephen's awakening sexuality
woman	now viewed as either pure, as the Virgin Mary, or as a prostitute
sex	darkness, sin; winding road
yellow	decay, decadence
renegade	Lord Byron, Byronic hero
seasons	(See Guide for Chapter I above.)

Chapter III

cowhouse	repetition of cow; symbolizes the church
darkness	punishment; spiritual blindness; damnation
fire	now associated with darkness; Hell's fire gives no light
three	three days for retreat alludes to Christ's resurrection, Jonah, Joseph in the well
seasons	(See Guide for Chapter I above.)

Chapter IV

white	rose, flowers on the altar, his pudding; normally thought of as pure (In its negative aspects, symbolic of death, terror, the supernatural. Recall that Stephen associated white with unpleasantness in Chapter I.)
white rose	inadequacy
water	unpleasant association; "flood of temptation"; at his epiphany, however, Stephen rejects both church and country, and water becomes a positive symbol, from death to resurrection
birds	no longer birds of prey, but now a "white angel"; an integral part of Stephen's epiphany
crimson flower	replaces the inadequacy of the white rose as Stephen views his world in a new light
seasons	(See Guide for Chapter I above.)

Chapter V

water	associated with home, unpleasant stench; later to be at its most pleasant
time	the clock at home is wrong; the clock at the dairy is wrong; Stephen is out of "sync" with his surroundings
church	Stephen hears a mad nun; the church has been rejected as wrong
fire	part of the light/dark, sight/blind motif; Stephen admits he could "not light a fire"; later is again associated with splendor
bird	Stephen identifies strongly with both Icarus and Daedalus
road	Stephen now sees his way out of the labyrinth
yellow	decadence, decay
flight	escape; the artist must soar higher than that which he observes; repetition of the myth
seasons	(See Guide for Chapter I above.)

Bous Stephaneforos	Bous (Greek for "ox"); mythological reference to sacrifice
Stephanos Dedalos	Stephen's name in Greek; Daedalus and Icarus are Greek

Four major notifs in the novel serve as a thread to bind this portrait. The teacher may introduce these as a prereading or postreading activity, and may duplicate them for students.

The Blindness Motif. This motif includes all images of light and darkness, of sight and lack of vision. This also includes the fire imagery in the priest's sermon on hell and Stephen's discussion with the Dean of Studies in Chapter V.

The Mythic Motif. Stephen Dedalus, the name, is associated with both Stephen the martyr and Daedalus the artificer. Stephen at times sees himself as the latter, and at other times he seems to resemble Icarus, doomed to fall. All images of birds, flight, and water work with this motif, as do Dublin and the roads. As Daedalus and Icarus escape their labyrinth through flight, so does Stephen escape Ireland.

The Search for a Father Substitute Motif. This motif begins with Stephen's rejection of his natural father, who is a source of constant humiliation. At times the church serves as a substitute, as do, at times, Ireland, Stephen's friend Cranly, and, finally, art as personified in the mythic Daedalus. All are ultimately rejected, and Stephen's search continues in Joyce's book Ulysses (as Telemachus searched for his father Ulysses). The novel ends with "Old father, old artificer, stand me now and ever in good stead."

The Motif of Loneliness. This motif begins early in the novel as Stephen realizes that he does not conform at school. He grows through initiation into the mature world, but recognizes that, as an artist, he must fly alone.

"THE METAMORPHOSIS"

Franz Kafka

Doug Yarbrough
Countryside High School
Clearwater, Florida

OVERVIEW

Critical Commentary. Since its appearance in 1915, Franz Kafka's "The Metamorphosis" has fascinated, irritated, and intrigued critics and readers alike. The story cries out for interpretation--beginning with the famous opening sentence, "When Gregor Samsa woke one morning from unsettling dreams, he found himself changed in his bed into a monstrous vermin." We are immediately confronted with a problem of interpretation: Is this transformation real, a metaphor, a fantasy, an hallucination, or what? Should the story be approached as pure fantasy, as allegory, as science fiction, or in some other way? Because of the many unique features in the story--the blurring of the real and the unreal, the humor, the psychological realism, the (probably deliberate) Freudian hints, the mystery of Gregor's transformation, and so on--it has been the subject of mountains of critical exegesis, much of it of little practical use for the secondary school teacher. Yet the story itself is certainly fruitful material for the high school classroom, especially if students are encouraged to support their individual interpretations with specific textual information. The story can be successfully approached from at least four critical perspectives: the formalist, the psychological (Freudian), the archetypal (Frazer, Jung, Frye), and the sociological (Marxist). Each of the approaches can enhance appreciation of Kafka's story.

A formalist approach to "The Metamorphosis" emphasizes intensive reading, "with a sensitivity to the words of the text and all their denotative and connotative values and implications" (Guerin, p. 76); being alert for allusions to mythology, history, or literature; identifying structures and patterns of relationships between words, phrases, metaphors, images, and symbols; determining point of view and tone of the narrator and the internal context of the text (i.e., an awareness of the nature and "personality" of the speaking voices which appear in the text). Preparation for this approach will include researching vocabulary (Die Verwandlung, Samsa, Mistkafer, Ungeziefer), character mapping, diagramming the narrative form of the story (Is it radically non-Aristotelian, having its climax at the beginning and no denouement, or does it have the structure of an "analytical" tragedy?) and other exercises having to do with narrative technique.

A Freudian psychological approach includes basic definitions of Freudian terminology suitable for literary criticism, especially the Oedipus complex, and exercises which focus on applying these terms to "The

Metamorphosis." Terms which are especially useful here are the unconscious, manic/depressive, latent, libido, repression, the id, the ego, and the superego, abulia, the pleasure principle, the reality principle, the morality principle, "male" and "female" symbols, and fixation. This approach to "The Metamorphosis" has the unresolved Oedipus complex as central to Gregor Samsa's condition, for example in Mendoza (pp. 89-103), applying the same logic to Gregor Samsa as Ernest Jones applied to Hamlet: the protagonist viewed "as a psychoneurotic suffering from manic-depressive hysteria combined with an abulia (an inability to exercise willpower and come to decisions)--all of which may be traced to the hero's severely repressed Oedipal feelings" (Guerin, p. 131).

Applying archetypal criticism to "The Metamorphosis" includes introducing the student to some examples of archetypal patterns (creation, immortality, hero archetypes--the quest, initiation, the sacrificial scapegoat), Frazer's "The Killing of the Divine King" myth, and Jung's special archetypes of the shadow, persona, and anima in the collective unconscious. Using Jung's theory of individuation, Gregor may be seen to be neurotic as a result of his "failure to confront and accept some archetypal component of his unconscious" (Guerin, p. 179). He may also be seen as a sacrificial scapegoat who returns his family to fruitfulness and independence. Jung says, for example, that "a persona that is too artificial or rigid results in such symptoms of neurotic disturbance as irritability and melancholy" (Guerin, p. 181)--clearly traits of Gregor Samsa.

The sociological (Marxist) critic, such as Helmut Richter, sees these traits of Gregor resulting from Gregor's "latent opposition . . . to the forms and laws of everyday bourgeois life" (Corngold, p. 192). Continuing, Richter says, "Gregor feels that because his job stultifies him as a human being, he cannot continue working any longer and in a moment of natural weakness is ruined" (Corngold, p. 192). This "problematical life" is "rooted in the profound danger to humanity of the demands of bourgeois acquisitive life"--and the life of Samsa is intensified because, Corngold argues, "Gregor Samsa, the vermin, literally expresses the condition of being a writer" (Corngold, p. xvi). According to this sociological view, to be a writer is to be "a kind of dead creature from which the living must flee and who is thus condemned to homelessness." As Corngold puts it, "'The Metamorphosis' conveys Kafka's essential vision: To be a writer is to be condemned to irreparable estrangement" (Corngold, p. xx).

Potential for Teaching. "The Metamorphosis" is an excellent vehicle to use in introducing AP students to four major critical views (formal, psychological, archetypal, and sociological) because, as Engel says, "Perhaps the most characteristic feature of Kafka's work is his ability to write about mental and emotional events with the concreteness of description and drama that is commonly associated only with the outside world of experience, the world that we complacently call reality. By combining the palpability of this world with the complexity and inclusiveness of thought, his writings achieve a suggestiveness that has allowed them equally to sustain religious, political, biographical, philosophical, and psychological interpretations" (pp. 257-258).

The story is popular (almost anyone who has read it can remember the story in detail), but it is also useful in answering AP-type essay questions since it is such a complex short story. It therefore has both a popular and an academic appeal. This academic appeal has produced a wealth of critical commentary, so the story lends itself to library research for critical interpretive views. The story stimulates good class discussion on tragedy, modern life, dreams, bourgeois values, and the Oedipus complex. What more could be asked of a short story?

Challenges for Adolescent Readers. The critical approaches taken in this guide to "The Metamorphosis" assume a relatively experienced reader, especially the AP student, since detailed discussions of Freudian terms are recommended for a full appreciation of the depth of Kafka's writing skill. The student who is willing to confront the values of bourgeois life will gain much from the story that might not have meaning to a less mature reader.

Even the more experienced reader in high school may have some difficulty in applying psychological terms, such as the Oedipus complex, to a short story. This will be the first time for many secondary school students to do so, so the teacher should be aware of the frequent need to review and refocus students on the new psychological terms they are learning to apply.

It should be emphasized to students that they do not need to believe the Freudian or Jungian terms; they should, however, understand how the terms might be applied to literature. Young readers who have been prejudiced against Freud may need individual discussions to resolve problems, or possibly, be assigned alternate critical views for the group writings.

Finally, young readers will confront, in "The Metamorphosis," the idea that more than one interpretation is possible. Students should learn that a multiplicity of critical views are both possible and encouraged in reading literature at a mature level, and that a "correct" interpretation is not necessarily a goal of criticism.

SUGGESTED INSTRUCTIONAL OBJECTIVES

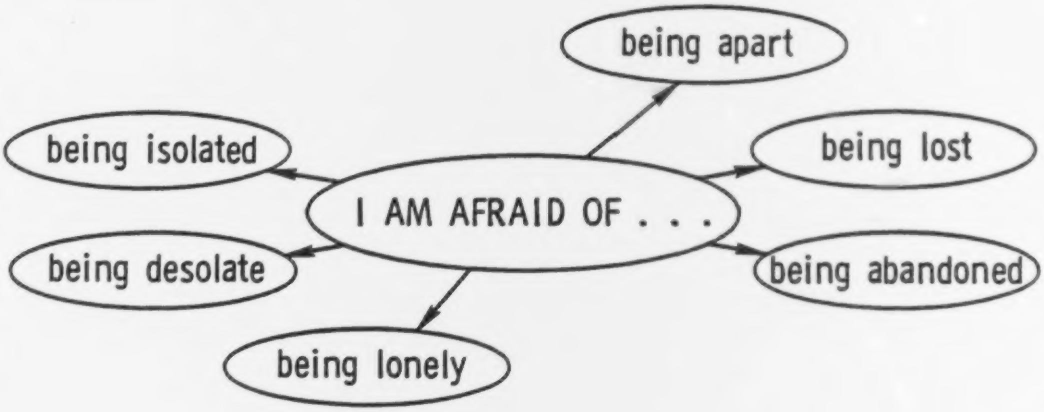
After studying this work, students should . . .

1. be able to map characters in a story
2. be able to apply the technique of intensive reading
3. be able to use Freudian terms in their interpretations of appropriate stories
4. understand the concept of archetypes
5. understand Jung's concept of individuation

6. know several hero archetypes and patterns
7. understand some problems of modern bourgeois life
8. demonstrate, through essay writing, the ability to persuade through argument and to support viewpoints with textual support

PREREADING ACTIVITIES

1. Have students devote 20 to 30 seconds to clustering the words "I am afraid of" (Rico, p. 141). Products may resemble this example:



2. Have students put the cluster into a "parallel outporing" sentence, e.g., "I am afraid of being lost, desolated, abandoned, pitted against the devastation of loneliness" (Rico, p. 142).

3. Discuss, as they are read, students' sentences which have resulted from the clustering. (Students can choose not to read aloud, of course.) Center on feelings evoked.

4. Read the first sentence of "The Metamorphosis" aloud and discuss the feelings evoked by it. (Set the mood.)

5. Distribute copies of the vocabulary list provided at the end of this guide. Discuss ways in which each of the vocabulary terms could be applied to situations that students have either experienced or heard about. Students should understand that all of these concepts may apply to "The Metamorphosis" so they should understand each one, whether they agree with the concept or not.

6. Provide relevant biographical information on Kafka, as desired. (See Engel.)

7. Have students look up the following:

   A. metamorphosis. meta = change, beyond; morphe = form

   B. Die Verwandlung. The German word for the title means not only insect metamorphosis and transformation in general, but also transsubstantiation (Corngold, p. 92). It also means the scene change on a theatre stage (Corngold, p. 64).

   C. sam and jsem (Czech). Samsa is a phonetic contraction of the Czech words sam (alone) and jsem (I am) = I am alone, a cry of pain (Corngold, p. 64). (Kafka was Czech but wrote in German.)

   D. Ungeziefer. "Monstrous vermin." Ungeziefer (bug, vermin), a word in which undertones of the uncanny, the supernatural, the daemonic, and also all possible conceptions of taboo vibrate in resonance, derives from the late Middle High German ungezibere, unziver, and originally meant the "unclean animal not suited for sacrifice." As an adjective ungehever originally means much the same as infamiliaris, "without a part in a family" (Corngold, p. 66). Corngold notes that "Kafka never divulges the kind of insect into which Gregor has been transformed, nor does he specify its form and size" (p. 67).

   E. Mistkafer. "Dung beetle" (what the charwoman finally calls Gregor). Holland notes that "beetles, unlike cockroaches, undergo total metamorphosis. Further, dung beetles are scarabs. The Eygptians venerated the scarab as an image of the sacred dung beetle linked to the sun god. Samson (Samsa) means in Hebrew "the sun's man" (Corngold, p. 92). (Kafka had a Jewish heritage.)

8. Review the title and first sentence in light of what students have discovered by looking up these foreign words.

9. As they read the story (as suggested, aloud in class), have students keep in mind the following questions:

   A. Is the transformation of Gregor real, a metaphor, or a pure fantasy? (Engel suggests that Kafka does everything he can to impress us with the literalness of Gregor's metamorphosis. The mystery is both unacknowledged and undispelled. But it continues to upset the reader, demanding an explanation that is never given. By combining the fantastic with the realistic, "'The Metamorphosis' occupies a special fictional space where the confident use of these words is suspended. It keeps us off balance, and the abiding problem in reading it is deciding how to deal with our desire to make it simpler and less unsettling and to force from it an uncomplicated explanation.") (pp. 259, 260)

   B. From what point of view is "The Metamorphosis" told? How does this point of view augment the peculiar quality of the story? (Engel notes the third person omniscient narrator never tells us what to think about any of the characters or how to evaluate any of the happenings. The narrator often adopts Gregor's point of view, and the effect is to heighten our sense of Gregor's feelings. We feel his isolation; however, we know no more than Gregor and are just as perplexed by his condition as he is.) (pp. 260, 261)

C. Although its psychological realism makes "The Metamorphosis" a highly serious work, it is also very funny. What are the sources of its humor? (Engel calls it a comedy of neurosis: The absurdity of Gregor's speeches, the comedy growing from the fact that Gregor cannot win, the irony of the struggle against oneself.) (pp. 263, 264)

D. How do Gregor and his relationship with his family change during the story? (Engel points out that at first the family call Gregor "he" and "him" but later only "it." As Gregor sinks, however, his family rises. His father also undergoes a metamorphosis; Grete develops a new sense of pride and self-sufficiency. Gregor's death is a liberation for his family; the story that began in winter ends in March, with a symbolic hope for spring.) (pp. 264, 265)

10. Provide students with skeletal character maps (see Guide for Reading) which they will keep and update as the story unfolds in class. In-class reading should pause to give students time to update their maps as they learn more about the characters and the emotions which bring them together or keep them apart. Adjectives or story quotations should go on the lines--short lines for the character, long lines for emotional flows between characters. Students should complete a separate map for each of the three parts of the story.

11. After students understand character mapping but before beginning the reading, divide the class into four groups and assign one group to each of the critical approaches: formalistic, psychological, archetypal, and sociological. Review the basic terms for each group and explain that each group should be especially alert for parts of the story which can be enhanced using that group's critical concepts.

POSTREADING ACTIVITIES

1. The group assigned to be aware of concepts related to formalist criticism might be asked to complete these activities:

   A. Attack or defend this critic's statement: "'The Metamorphosis' has its climax in the opening sentence. The rest of the novella falls off from its starting point, its high point . . . it is just exactly the absence of denouement and conclusions that is his subject matter" (Corngold, p. 65). Be aware that another critic sees in "The Metamorphosis" a classically balanced "dramatic pattern of exposition, conflict and denouement" (Corngold, p. 101). Your presentation must address both critics' viewpoints, and you must support your thesis with textual evidence. (Remember, there are three parts to the story. Use your character maps to differentiate.)

B. Look up the following Biblical accounts of Christ's death: Matthew 27:45, John 19:28-30, Matthew 27:51-52. Write these out and compare them with the account of Gregor's death. Attack or defend the idea that there is a parallel here. Support your thesis with textual evidence. (Most critics deny any parallel.)

C. Explain the narrator's point of view in the story and how it augments the story's "peculiar" quality. Use speeches and passages from the text. (See Prereading #10B for suggested responses.)

2. The group assigned to be aware of concepts related to psychological criticism might be asked to complete these activities:

A. Does Gregor suffer from an Unresolved Negative Male Oedipus Complex? (See earlier definition in prereading activities.) Keep in mind that a person can "fixate" on step 8. Try to find specific textual support for your conclusion, then develop a thesis. (Mendoza argues that he does.)

B. After reading the following critical view, return to "The Metamorphosis" and prepare to attack or defend the idea that the following story model is accurate:

The son feels strongly his father's rejection and contempt; the initiative has passed over to the father, who becomes, in the eyes of the son, persecutor and tormentor. (The son) loves the father and wants desperately to be accepted by him, in fact he has no other love-object than the father, since under threat of castration and the repressive incest taboo he has finally been forced to give up the mother as his love-object; on the other hand, he experiences increasing rejection from the father. Now he has nowhere to go; the only solution is to escape the father's tyranny and oppression. . . . He needs help, but everybody seems to be on the side of the father. . . . If he stays under his father's influence and domination he surely will be crushed; but if he manages to escape his domination, and is deprived of his only love-object, he is equally sure to perish . . . unless a substitute for the father is found. . . . That substitute can only be another male. The prospective horror of homosexuality cannot ease the tension: The neurotic disruption of the personality--anxiety, guilt feelings, paranoia, masochism--seems inevitable" (Mendoza, p. 75). In your essay be sure to consider each point and determine if it applies to Gregor.

C. Locate several male and female symbols in the story (the room, the darkness under the couch, the "hole" in Gregor's back, the broom, Gregor's many legs, etc.). After you list the symbols under "male" and "female," determine whether or not this awareness enhances our engaging with the story. Then, in a brief essay, attack or defend the idea that these symbols add to one's appreciation of "The Metamorphosis."

3. The group assigned to be aware of concepts related to archetypal criticism might be asked to complete these activities.

   A. Using specific textual evidence, attack or defend the idea that Gregor serves as a sacrificial scapegoat according to the hero archetype. Or, is it an initiation? If so, where is the (1) separation, (2) transformation, (3) return cycle? In Gregor or in his father? Explain your conclusions in a short essay.

   B. Could Gregor be viewed as a modern example of Frazer's "Killing of the Divine King" myth? Explain, using textual evidence, in a short essay. Who is "saved"?

   C. Can you find evidence of Jung's concepts of the shadow, the anima, and the persona in "The Metamorphosis"? If so, explain each. (Your character maps will be helpful here.) Some critics have suggested that the "members of Gregor's family constellation" undergo the individuation as a group (Corngold, p. 167). (Some students may see Gregor as shadow, Grete as anima, and Father and Mother as persona in the overall story.)

4. The group assigned to be aware of concepts related to sociological criticism might be asked to complete these activities:

   A. Attack or defend the following statement: "Gregor feels that because his job stultifies him as a human being, he cannot continue working any longer and in a moment of natural weakness is ruined" (Corngold, p. 192). Write a short essay defending your thesis. Use your character map and refer to Part 1 of the story for your evidence.

   B. Explain how "the boss" and "the three lodgers" represent bourgeois life and values. (Use your character map.) Then determine Gregor's attitude toward bourgeois life. Is this the source of his unhappiness, that he cannot really accept being a salesman? Explain your conclusions in a short essay.

   C. In a short essay, attack or defend the following critical view of Kafka's "The Metamorphosis": "(This story) conveys Kafka's essential vision: to be a writer is to be condemned to irreparable estrangement. . . . Gregor Samsa, the vermin, literally expresses the condition of being a writer. . . . He is a sign of that unnatural being in Kafka--the writer. . . . To be a writer is to know the delight of reflection and the beautiful lament, but it is also to be a kind of dead creature, from whom the living must flee and who is thus condemned to homelessness" (Corngold, Preface).

Before you begin writing this short essay, do a 30-second cluster on writer.

EVALUATION

1. Character maps should be evaluated for thoroughness, insight, and, to some extent, readability. (Each will be unique.)

2. Essays are group-written and should be evaluated accordingly, i.e., each member of a group should receive the same evaluation.

3. Since the story is read out loud in class, there is no need for "reading quizzes," but points or bonus points could be established for knowing the prereading vocabulary words, especially the foreign words.

4. For an advanced placement class, the selection should provide the topic for a "timed" writing (35-40 minutes). Some possible topics include the following:

   A. Explain the difference between the "failure" of Gregor Samsa and the "failure" of Macbeth (or Othello).

   B. Attack or defend the idea that Gregor is a "tragic hero" in the Aristotelian sense.

   C. To call something Kafkaesque is to describe a predicament that is at once hopeless, cruel, and absurd, imposed from above by some remote, unassailable authority that acts with a pretense of unquestionable rationality (Engle, p. 258). Explain something from your own experience which is Kafkaesque and describe why you think it qualifies.

REFERENCES

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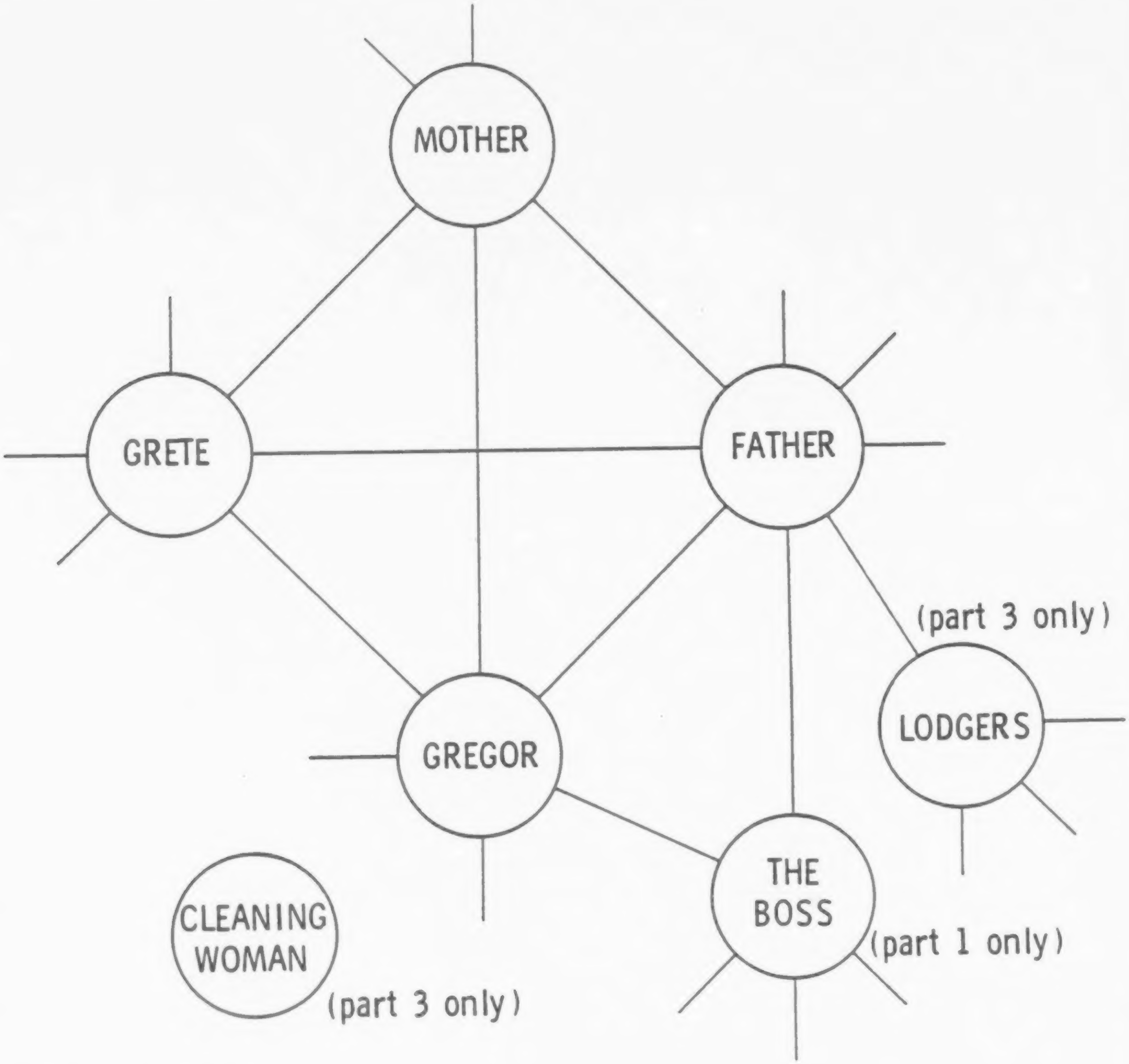
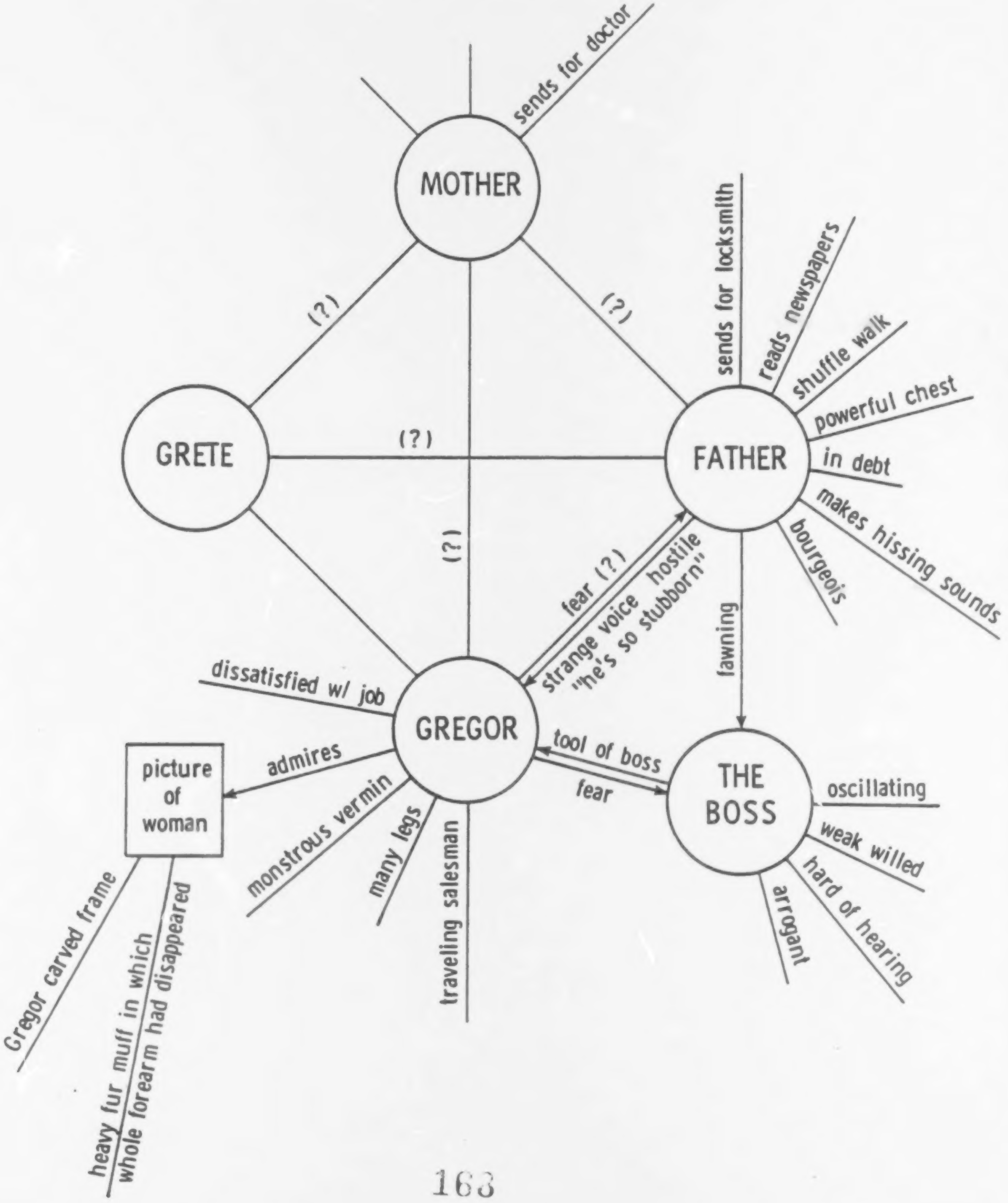
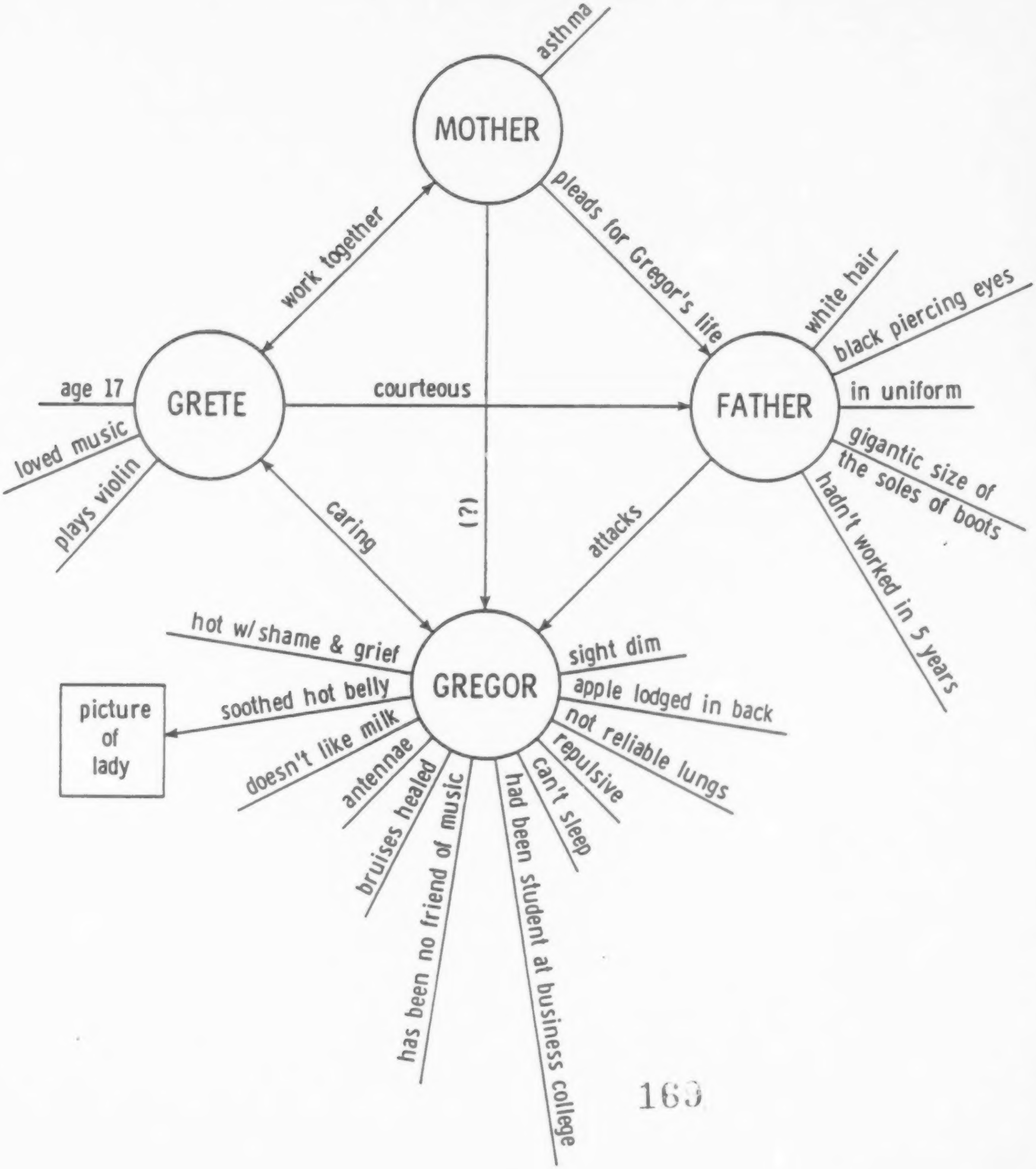
BEGINNING CHARACTER MAP


MOTHER
GRETE
FATHER
(part 3 only)
LODGERS
GREGOR
THE BOSS
(part 1 only)
CLEANING WOMAN
(part 3 only)

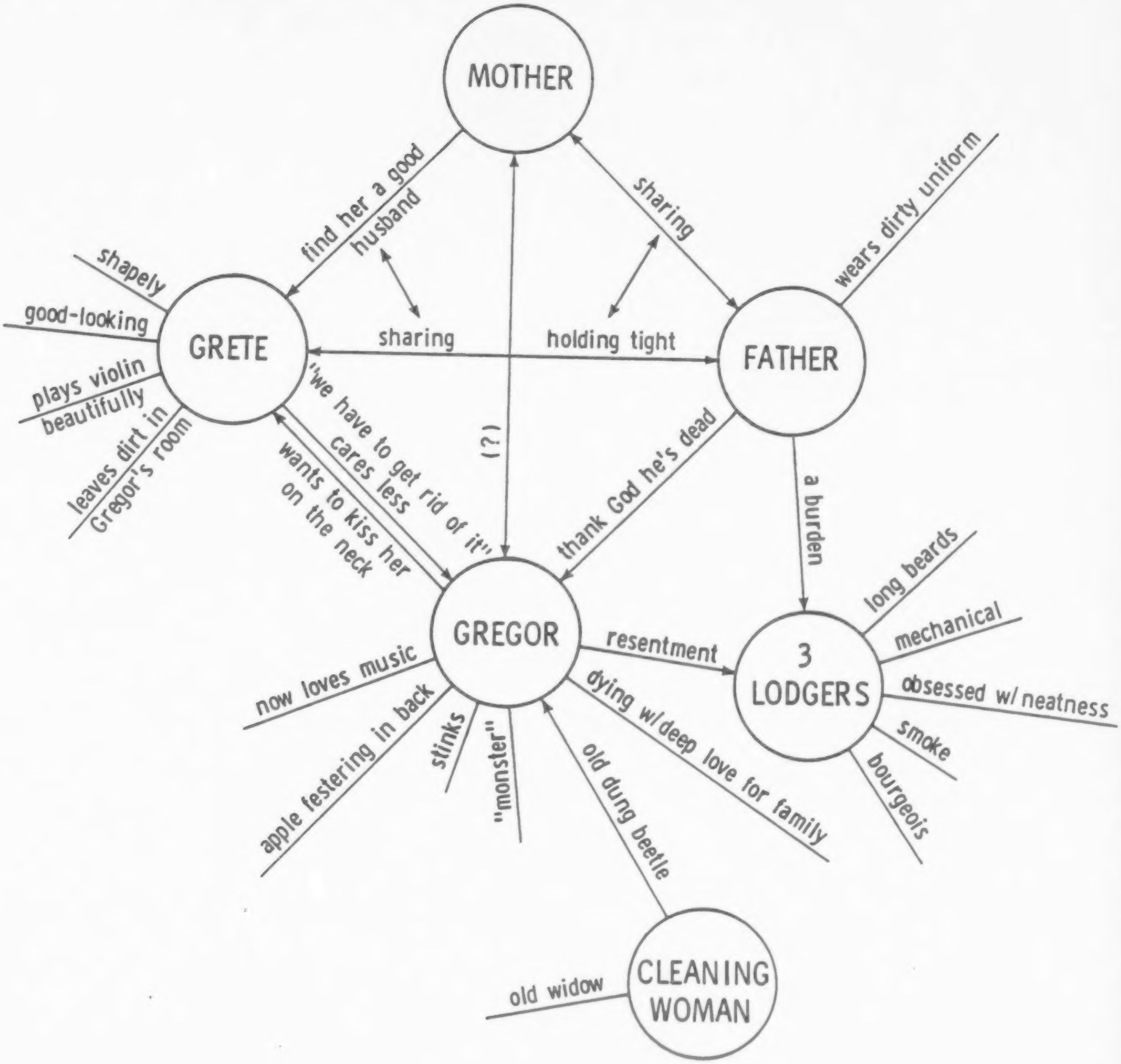
Sample Student Character Map for Part I


MOTHER
sends for doctor
(?)
(?)
GRETE
(?)
FATHER
sends for locksmith
reads newspapers
shuffle walk
powerful chest
in debt
makes hissing sounds
bourgeois
(?)
fear (?)
strange voice hostile
"he's so stubborn"
fawning
GREGOR
dissatisfied w/ job
admires
picture of woman
Gregor carved frame
heavy fur muff in which whole forearm had disappeared
monstrous vermin
many legs
traveling salesman
tool of boss
fear
THE BOSS
oscillating
weak willed
hard of hearing
arrogant

Sample Student Character Map for Part 2


MOTHER
asthma
work together
pleads for Gregor's life
GRETE
age 17
loved music
plays violin
courteous
FATHER
white hair
black piercing eyes
in uniform
gigantic size of the soles of boots
hadn't worked in 5 years
caring
(?)
attacks
GREGOR
hot w/ shame & grief
soothed hot belly
picture of lady
doesn't like milk
antennae
bruises healed
has been no friend of music
had been student at business college
can't sleep
repulsive
not reliable lungs
apple lodged in back
sight dim

Sample Student Character Map for Part 3


MOTHER
GRETE
FATHER
GREGOR
3 LODGERS
CLEANING WOMAN
find her a good husband
sharing
sharing
holding tight
wears dirty uniform
shapely
good-looking
plays violin beautifully
leaves dirt in Gregor's room
"we have to get rid of it"
cares less
wants to kiss her on the neck
(?)
thank God he's dead
a burden
long beards
mechanical
obsessed w/neatness
smoke
bourgeois
resentment
now loves music
apple festering in back
stinks
"monster"
old dung beetle
dying w/deep love for family
old widow

Appendix A

A VOCABULARY FOR CRITICAL READING

"The Metamorphosis"

All of the following definitions are derived from Wilfred L. Guerin et al., A Handbook of Critical Approaches to Literature (2nd ed.), Harper and Row, 1979, unless otherwise noted.

latent. Hidden; can move from conscious to unconscious.

id. The primary source of all vitality; not conscious; "a chaos, a cauldron of seething excitement (with) no organization and no unified will, only an impulsion to obtain satisfaction for the instinctual needs, in accordance with the pleasure principle." (p. 125)

pleasure principle. To seek pleasure and avoid pain; dominates id.

ego. Rational governing agent of the psyche, partly unconscious. (p. 126)

reality principle. To reconcile the "inner, psychological world" with the outside world; dominates the ego.

superego. The moral censoring agency, the repository of conscience and pride. "Acting either directly or through the ego, the superego serves to repress or inhibit the drives of the id." (p. 126)

morality principle. Dominates the superego. (p. 127)

fixation. Warping of a personality which is arrested in some aspect of its development. (p. 129)

Oedipus complex. The boy deals with his father by identifying with him. For a time these two relationships (the child's devotion to his mother and identification with his father) proceed side by side, until the boy's sexual wishes in regard to his mother become more intense and his father is perceived as an obstacle to them; from this the Oedipus complex originates. The boy's identification with his father then takes on a hostile coloring and changes into a wish to get rid of his father in order to take his place with his mother. Henceforward his relation to his father is ambivalent; it seems as if the ambivalence inherent in the identification from the beginning had become manifest. An ambivalent attitude toward his father and an object-relation of a solely affectionate kind to his mother make up the content of the simple positive Oedipus complex in a boy. (p. 130).

Unresolved negative male Oedipus complex.

1. The frustration of the original cathexis (investment of mental or emotional energy) of the mother as a result of an intense fear of castration by the father.
2. The permanence of a strong libido (sex drive), despite the frustration.
3. The replacement of the mother by the father as principal love object.
4. The rejection of the son by the father.
5. The lack of identification of the son with the father.
6. The identification of the son with the mother.
7. The intensified rejection of the son by the father as a result of the female identification.
8. The substitution of the father as love object by a male love object; first, the self: narcissistic stage, and then . . .
9. Another male, similar to the self: homosexual stage (Mendoza, p. 174)

manic/depressive. Mental and physical hyperactivity followed by depression.

abulia. An inability to exercise will power and come to decisions. (p. 131)

male symbols. Images whose length exceeds their diameter (towers, mountain peaks, snakes, knives, lances, swords).

female symbols. All concave images (ponds, flowers, cups or vases, caves, hollows).

archetypes. Universal symbols; those which carry the same or very similar meanings for a large portion, if not all, of mankind. (p. 157)

hero archetypes.

1. The quest. The hero (savior, deliverer) undertakes some long journey during which he must perform impossible tasks . . . to save the kingdom and perhaps marry the princess.
2. Initiation. The hero undergoes a series of excruciating ordeals in passing from ignorance and immaturity to social and spiritual adulthood. The initiation most commonly consists of three distinct phases: (1) separation, (2) transformation, and (3) return.
3. The sacrificial scapegoat. The hero, with whom the welfare of the tribe or nation is identified, must die to atone for the people's sins and restore the land to fruitfulness. (p. 162)

Killing of the Divine King. From Sir James G. Frazer's *The Gold Bough*. A vigorous, healthy ruler ensures natural and human productivity, but a sick or maimed king brings blight and disease to the land and its people. Therefore, "the man-god must be killed as soon as he shows symptoms that his powers are beginning to fail, and his soul must be transferred to a vigorous successor before it has been seriously impaired by threatened decay." (p. 166) dreams. Jung indicates that archetypes reveal themselves in the dreams of individuals.

the shadow. The darker side of our unconscious self; the inferior and less pleasing aspects of the personality which we wish to suppress. From Jung. (p. 180)

the anima. The life force or vital energy; the image of the opposite sex (anima is the feminine designation in the male psyche, animus the male in the female). From Jung. (p. 180)

the persona. The obverse of the anima; the actor's mask we show to the world. "A persona that is too artificial or rigid results in such symptoms of neurotic disturbance as irritability and melancholy." (p. 181)

THE CALL OF THE WILD

Jack London

Stephanie Banasiak
Manatee High School
Brandenton, Florida

OVERVIEW

"Old longings nomadic leap,
   Chafing at custom's chain;
Again from its brumal sleep
   Wakens the ferine strain."

Critical Commentary. James Dickey, in an introduction to The Call of the Wild, describes Jack London: "He is an artist of violent action, exemplifying what the American poet Allen Tate meant when he said, 'I think of my poems as commentaries on those human situations from which there is no escape.' Once caught in London's swirling, disparate, life-and-death violence, the reader has no escape either, for it is a vision of exceptional and crucial vitality" (Dickey, p. 7).

When reviewers enthusiastically interpreted The Call of the Wild as a brilliant human allegory, London was astonished. "I plead guilty," he admitted, "but I was unconscious of it at the time. I did not mean to do it" (Labor, p. 92). The novel was hugely successful, both commercially and artistically. London's original impetus for writing it was a strong reaction against some of the animal stories of the day, in which animals were either humanized or idealized. In reaction, London used a scientific approach to the study of animal behavior and for the most part avoided any indication that Buck could reason abstractly. With this realistic portrayal of animal behavior, he blended his signature "Wild Irish go-for-broke-prose style" (Dickey, p. 8).

"The Call of the Wild is not simply an animal story, rather, the intuition at the heart of the novel is that the process of individuation in a dog, a wolf, or a human child are not fundamentally different" (Watson, p. 45). London's insight into such a phenomenon has been called his "primal vision." In addition to its psychological aspects, The Call of the Wild is about society as well as the wilderness. It is about the conflict of the two. The hero (Buck) is in conflict over which of the two worlds he should serve. The conflict is resolved when John Thornton dies. His love is no longer the inducement that draws Buck toward civilization. Instead Buck is free to heed the call of the primal wilderness. Buck's movement away from civilization and towards wildness is interpreted in two different directions. His evolution is regressive or atavistic when viewed from the point of view of strict Zolaesque naturalism or as romantic primitivism in which a forward movement from initiation to apotheosis is accomplished by Buck as mythic hero.

Several critical methods can be used to illuminate students' readings of The Call of the Wild. The elements of craftsmanship which separate this work from others in its genre of adventure tale include the quality of its prose language. The Call of the Wild is rich with metaphor, images, and ambiguities which account for its tensions and archetypal substructures. New Criticism is well-suited to an analysis of such language structures. In addition, archetypal structures and patterns undergird the surface plot of the novel. A discovery and analysis of these elements will lead the reader to a formulation of the work's purpose. Considering that Buck's struggle for individuation is the book's central archetypal structure, Jung's critical method would be preferable to Northrop Frye's model, which seeks to find cyclical patterns underlying a work.

Last, in order for the aforementioned conclusions about the work to occur organically and naturally from the reader and not through a teacher prescription prior to the reading, reader response theory and teaching strategies would allow for spontaneous reactions evoked by the work and should be used in conjunction with the other two critical methods.

Potential for Teaching. The Call of the Wild is traditionally suggested reading for junior high-level readers. However, if an indepth study of its complex archetypal structure and a close reading of the text for language and literary devices become the focus of study beyond consideration of plot, character, and theme, the work becomes a challenge for eleventh grade readers.

London's work offers the "gift of refreshment and renewal" as well as escapism (Labor, p. 46). Readers may find Buck's initiation a reflection of their own struggle for identity. Students might find the parallel between their own hostilities against industrialism, urbanism, and bureaucracy and Buck's conflicts. The Call of the Wild may serve to rejuvenate readers as they vicariously experience Buck's atavistic return to nature.

SUGGESTED INSTRUCTIONAL OBJECTIVES

After having studied the work, students should be able . . .

1. to relate the title to the theme of the work
2. to discuss London's use of anthropomorphism
3. to recognize instances of irony and its relationship to the theme of the novel
4. to recognize the role that ambiguities, metaphors, and tensions play in London's story

5. to compare and contrast the life of the North with life represented by the Southland
6. to trace Buck's change from being a civilized dog to being a complete product of the wilderness, using the Jungian model of the mythic hero's process of individuation
7. to identify and discuss three main archetypal structures (personna, shadow, and ego) as they appear in the work
8. to identify and relate to the theme of the work the archetypal patterns of Eden and the "White Silence" as they appear in the work
9. to identify and relate the following archetypes to the hero's process of individuation: hero, scapegoat, the Great Father, the son-horde, the wise old man, the father figure, and the quest
10. to explain the work as a human allegory
11. to understand and utilize the concept of foils to make an analysis of character

PREREADING ACTIVITIES

1. Discuss with students the qualities of both the animal stories and adventure tales they have read in their lifetime. Some suggestions might include Anna Sewell's Black Beauty, Aesop's Fables, Rudyard Kipling's The Just So Stories, Robert Louis Stevenson's Treasure Island, and Mark Twain's The Adventures of Tom Sawyer.

   The following questions might be used to focus discussion:

   A. What elements do the stories have in common?
   B. What kind of ending is typical?
   C. How do heroes in such tales resolve conflicts?
   D. Introduce the term anthropomorphism; define and illustrate it with examples.
   E. How realistic are these works?
   F. What purposes might they serve for the reader?
   G. List some comic strip animal characters that reflect human attitudes.

2. Discuss Jack London's background emphasizing his struggles with and eventual rise from poverty, his early sea voyages, and especially his Klondike adventures hunting for gold. Seek student responses to these questions:

   A. What might these experiences have taught London?
   B. What personal qualities might be advantageous to survival in such circumstances?
   C. How might these contribute to a writer's skill in story-telling?

3. Highlight other aspects of London's self-education, especially his affinity for certain philosophers and thinkers, such as Charles Darwin, Karl Marx, and Carl Jung.

   A. Ask students if they see anything disparate in this group's relationship to each other.

   B. Define "survival of the fittest." Have students look it up and write a short paragraph defining and illustrating instinct. They may want to discuss how it differs from thinking and feeling.

   C. Define archetype. Use a poster or pictures taken from magazines and literature representing several of the most familiar archetypes. Label these as you discuss them with students. The following might be included: mandala, the hermaphrodite, the snake with its tail in its mouth, scenes of flying, dragons or monsters, the devouring woman or wicked witch, the Fisher-king, the femme-fatale, the anima and animus, the hero, and the wise old man.

   D. Define and discuss Jung's concepts of the personna, shadow, and anima and their role in the integration of the self. Use a clustering device of the character Young Goodman Brown in the short story "Young Goodman Brown" by Nathaniel Hawthorne to show the failure of integration to occur. (See Diagram A at end of this guide.)

4. Give students a list of vocabulary terms relating to the concepts to be taught and to the text itself. Teach selected terms directly. Help students to use context clues in order to define as many of the remaining words as possible.

Technical Terms

A. Literary

imagery
ambiguity
tension
saga
allegory
epitome
myth
visionary mode

B. Scientific

instinct
intelligence
evolution
pedigree
regressive
atavistic

C. Psychological

elan vital
son-horde
initiation
transformation
apotheosis
libido
demonic
participation mystique

Textual Terms

A. Chapters 1-3

- artesian
- metamorphosed
- uncowed
- fawned
- ignominiously
- malingerer
- leeward
- jucular
- marauder
- dubious
- aurora borealis
- insidious
- Barrens
- inexorable

B. Chapters 4-5

- morose
- flounder
- Hudson Bay dogs
- remonstrance
- repugnance
- clannish
- superfluous
- slovenly
- innocuously
- peremptorily
- grubstaked

C. Chapters 6-7

- flintlock
- pertinacity
- carnivorous
- sluice

5. Students will be tracing images throughout the reading. In order to demonstrate such a skill have students read the following excerpt from the novel and then point out the controlling image, the ways in which a writer creates variations of the image with language, and the way in which certain word pairs create tensions and ambiguities which enliven the prose.

   A. Trace the images of loneliness and barrenness in the following passage:

   > The months came and went, and back and forth they twisted through the uncharted vastness, where no men were and yet where men had been if the Lost Cabin were true. They went across divides in summer blizzards, shivered under the midnight sun on naked mountains between the timber line and the eternal snows, dropped into summer valleys amid swarming gnats and flies, and in the shadows of glaciers picked strawberries and flowers as ripe and fair as any the Southland could boast. In the fall of the year they penetrated a weird lake country, sad and silent, where no wild-fowl had been, but where then there was no life nor sign of life--only the blowing of chill winds, the forming of ice in sheltered places, and melancholy rippling of waves on lonely beaches.

   B. What other words could describe the atmosphere this passage creates? (timelessness, eternity, a Northern Eden)

   C. Make a list of five to ten adjectives, all of which express the same idea as loneliness or that suggest loneliness.

   D. Make a list of five word pairs demonstrating opposition. For example, "shivered under the midnight sun." Sun and shivered within the same image seem to be incongruous. What literary effect does this pair create? (tension or ambiguity)

6. Ask the students to name movies or television programs they have viewed which dealt with violent themes or dramatized situations of survival.
    - A. Ask them to write down a brief plot summary consisting of one or two paragraphs.
    - B. Ask them to write down the number of incidents of violence portrayed.
    - C. Ask them to determine the climax of the story.
    - D. Ask them to describe how the violence was handled. Were there immediate complications as a result? Was it provoked or unprovoked? by whom? Was it realistically portrayed? Could it happen in real life in the same way?
    - E. What were their feelings as they viewed it?
7. Ask the students to think of several superheroes from literature, television, or movies. Have them choose one and as a group plot the stages of the hero's development. (See Diagram B at the end of this guide.)
8. Ask students to read through the first paragraph on Page 3 of the text. Ask them to make some predictions about the character and plot of the story and record them in their journals.
    - A. What is Buck's position on Judge Miller's place?
    - B. Develop some ideas of your own as to potential plot conflicts.
9. Distribute copies of the Guide for Reading. Suggest that students read a chapter a night and respond in writing in their journals to the questions on the guide.

POSTREADING ACTIVITIES

1. Use written responses to questions on the Guide for Reading for stimulating discussion of the text.
2. Trace Buck's journey on maps of the Klondike region and California.
3. Every day newspapers and magazines publish stories of real-life hair-raising or death-defying conflicts. Using examples from real publications, break such a story into its various parts. Analyze the language, syntax, and diction, and the journalistic mode of relating the facts to sustain reader attention. Using Buck's adventures as topic, have students experiment with writing an exciting human interest piece, title it, and pretend it will be submitted for actual publication.

4. Have students trace any one of the major motifs of the novel such as themes of violence, the White Silence, or the contrast between civilization and wildness throughout the novel. Students must collect at least ten passages in the work and note the corresponding page numbers. They should also note any unity of effect produced and repetition of key words, phrases, and sentence patterns.

5. Provide students with a blank diagram of the Initiation Cycle of the Hero and ask them to fill in the images associated with the anima, personna, and shadow. Decide what aspects of the novel best correspond with those three elements. (See Diagram C at the end of this guide.)

6. Ask students to refer to Genesis and to the descriptions of Eden there. Using a simple two column chart, outline the parallels between the Southland in Chapter One and Eden.

7. Identify the character, event, or element of setting which best represents each of the following archetypes: hero, scapegoat, the Great Father, the son-horde, the wise old man, the father figure, the quest. Note that these archetypes may appear in more than one instance in the novel and that they may be represented by more than one event, character, or scene.

8. List the ways in which The Call of the Wild parallels a human allegory.

9. Using a flow chart, show the relationships of as many foils as the students can recall to Buck. (See Diagram D at the end of this guide.)

10. Ask students to dedicate a chapter in the novel to each of the following: Charles Darwin, Karl Marx, Carl Jung. Ask them to provide written justification for each of their choices.

11. Ask each student to find a line in Chapter 1 and another in Chapter 7 which alludes accurately to what the student sees as the overall theme of the work.

12. Choose an abstract virtue necessary to denoting a hero, i.e., courage, honor, spiritual toughness. Cite a passage from the novel which best describes or implies this quality for Buck or John Thornton.

EVALUATION

1. The reading journal may be used extensively as a means of formative evaluation.

2. Write a critique, following formal guidelines, of some aspect of the work focusing on plot, imagery, symbol, or socio-political ideas. This work will be reproduced and collected as supplementary material for future groups of students who study the novel.

3. Read a related work and write an essay comparing and contrasting it with The Call of the Wild. (See Related Works.)

4. Students may construct an objective test over the work consisting of no fewer than forty questions directly related to the class's study of the work. The one deemed to be the most comprehensive will be administered to the class or the teacher may select excellent questions from several student-constructed tests.

5. Create a bulletin board design, design a book jacket, or record a dramatic reading on tape which will review or enhance the study of the novel. Allow students to begin such a project as the work is being read and studied.

RELATED WORKS

1. The Jungle Book (Rudyard Kipling). An animal-human relations tale seen from the animals' point of view. The primitive roots of the initiation theme in the conflict of generations appear at the center of each work.

2. "Batard" (Jack London). Like Buck, Batard cannot be broken by ruthless masters.

3. Black Beauty (Anna Sewell). Depends for its effects on the alternation of kind and cruel masters.

4. Huckleberry Finn (Mark Twain). One may observe structural parallels between the two works. Each protagonist lives in society under the protection of a benevolent foster parent. Each undertakes a journey away from that sheltered world, encountering in his travels several varieties of civilized virtue and folly. Each novel ends with the character heeding the call of the anarchic impulse to return to the natural world.

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GUIDE FOR READING

The Call of the Wild

Chapter 1 - "Into the Primitive"

1. What does the title indicate about the nature of Buck's conflict?
2. Find the passage which best describes Buck's transformation from civilized "farm dog" to one suited for survival in the wilds. Copy it in your journal.
3. What does the "man in the red sweater" symbolize?
4. What do you think Stage I of Buck's "initiation" has taught him?
5. What does Buck's brass collar represent?
6. What do we learn about mastery from Buck in Chapter 1?
7. Cite three examples of London's anthropomorphism in this chapter.
8. Find an example of foreshadowing in this chapter.

Chapter 2 - "The Law of Club and Fang"

1. Trace images in Chapter 2, Paragraph 1, that serve to stress Buck's dilemma. What three examples of tensions can you cite?
2. What effect did Curly's fate have upon Buck?
3. What further changes does Buck undergo in this chapter? What marks the "going to pieces of his moral nature"?
4. What is an experienced "wheeler"?
5. What replaces the club in this chapter?
6. Describe what London means by Buck's being "in the traces."
7. What method of government do the dogs abide by?
8. What biological changes must occur in Buck?
9. Copy a line which foreshadows the individuation process occurring in Buck.

Chapter 3 - "The Dominant Primordial Beast"

1. Interpret the following line: "dominant primordial beast was strong in Buck."
2. Relate the first line of the chapter to the last line.
3. Make a prediction about the future actions or conflicts between Buck and Spitz.
4. List the incidents of physical challenges that Buck and the other dogs encounter in Chapter 3.
5. Cite the paragraph which suggests a glimmering of an image that Buck's is a mythic destiny. What images support this?
6. What does Buck learn from the "Molly" incident?
7. Find and cite the passage which best epitomizes the "son-horde" theory.
8. What do we learn about Buck from the line "the blood lust, the joy to hill. . . ."?

Chapter 4 - "Who Has Won to Mastership"

1. What predictions can you make from the title of Chapter 4?
2. What indications are there that Buck will eventually become pack leader?
3. Describe the "half-breed cook."
4. What character qualities do Charles, Mercedes, and Hal represent? Interpret the phrase "a nice family party."
5. What effect do the masters have upon the morale of the dogs?
6. Copy images which indicate that Chapter 4 embodies the "long death journey" in the Initiation Cycle of the Hero.
7. How would you relate Buck's beating by Hal to the Hero cycle?

Chapter 5 - "The Toil of Trace and Trail"

1. What is the condition of the dogs under their new master's care?
2. What is the fate of a "tired or weak" dog?
3. What role did instincts play in Buck's fate in this chapter?
4. Make some predictions about the character John Thornton and about Buck's relationship with him.

Chapter 6 - "For the Love of a Man"

1. How do Thornton and Buck communicate?
2. What relationship do you think there might be between the season and the phase of the hero cycle which Buck is approaching?
3. Cite images of rebirth and renewal in this chapter.
4. Cite indications of Buck's superhero qualities.

Chapter 7 - "The Sounding of the Call"

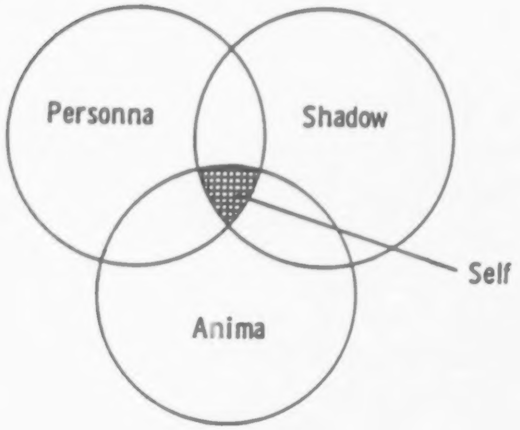
1. Describe this chapter's shift in setting and tone.
2. What connection might this have with the final phase of the hero cycle?
3. What purpose is served by choosing to have John Thornton killed in Chapter 7?

Appendix

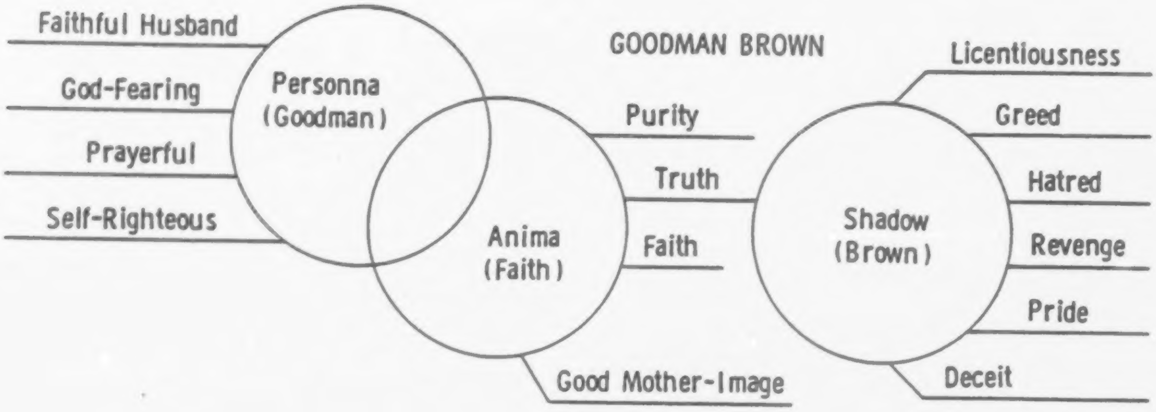
Diagram A

INDIVIDUATION IN YOUNG GOODMAN BROWN

SUCCESSFUL INDIVIDUATION


Personna
Shadow
Self
Anima

FAILURE TO INDIVIDUATE

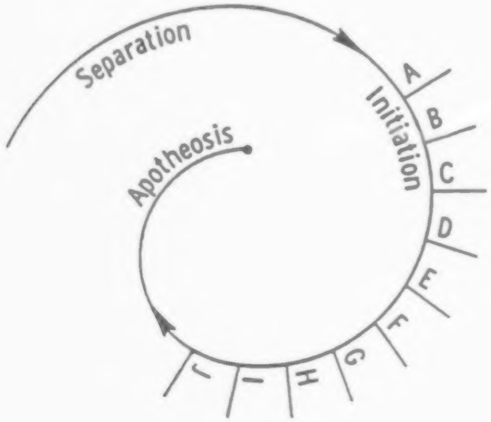

GOODMAN BROWN
Faithful Husband
God-Fearing
Prayerful
Self-Righteous
Personna (Goodman)
Anima (Faith)
Purity
Truth
Faith
Good Mother-Image
Shadow (Brown)
Licentiousness
Greed
Hatred
Revenge
Pride
Deceit

APPENDIX B

Diagram B

The Odyssey

Cycle of Initiation of the Hero Odysseus



I. Separation Leaves Ilium his home and all it represents for Troy.

II. Initiation On his journey back to Ilium, Odysseus encounters many obstacles or tests to his ingenuity and strength.

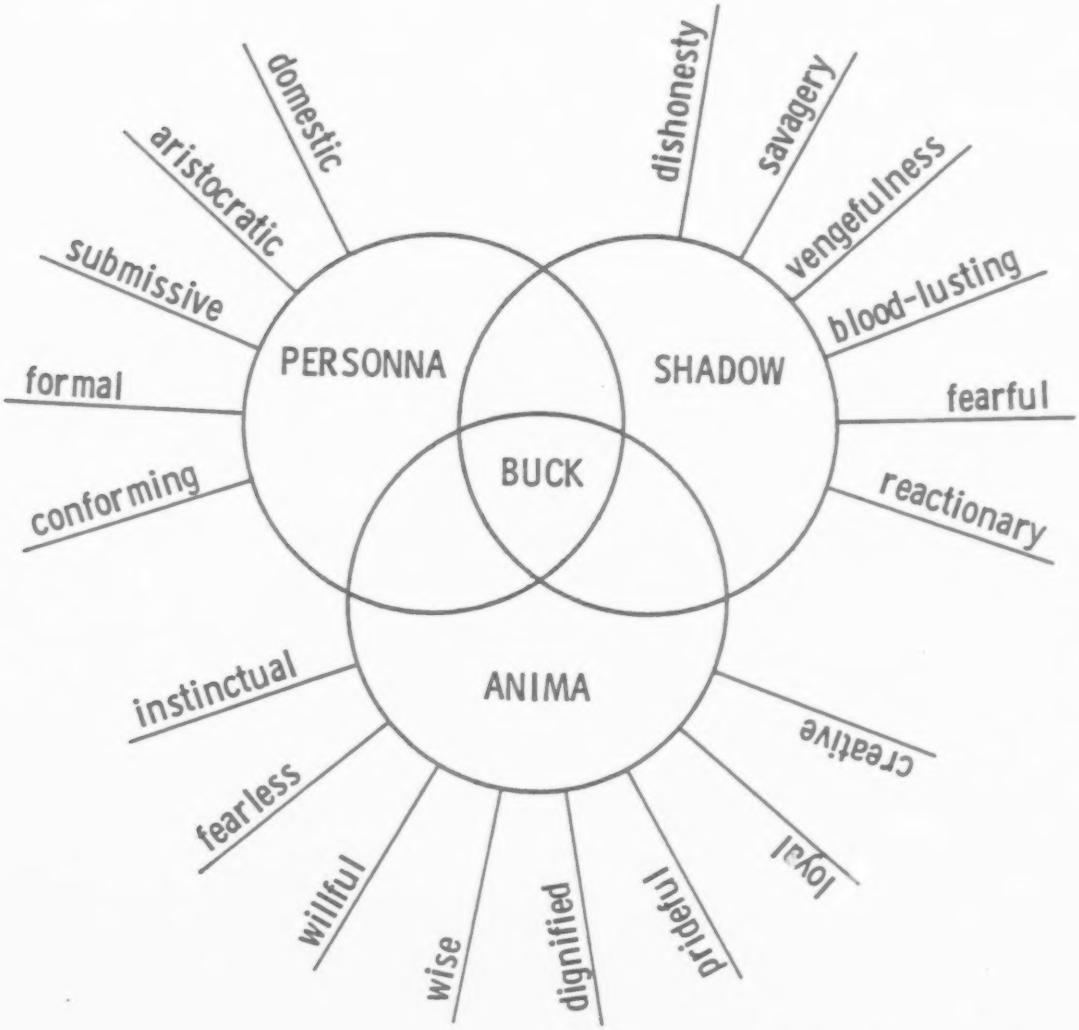
- A. Land of the Lotus Eaters: threatens Odysseus' perspective and self-discipline
- B. Cyclops: loses six men in battle in confrontation with one-eyed monster
- C. Laestrygonians: meets with giant cannibals, loses all of his ships but one
- D. Scylla and Charybdis: encounters whirlpool, monster eats six men
- E. Circe: loses one man when he falls off the roof
- F. Sirens: tempt men out to sea
- G. Odysseus goes to the underworld, talks with prophet
- H. Aeolia: King gives Odysseus a bag of all the harmful winds
- I. Calypso's Island: is marooned for seven years
- J. King Alcinous: gives Odysseus ships, gifts, and men

III. Apotheosis Arrives in Illium a hero.

Appendix

Diagram C

CLUSTERING OF PERSONNA, SHADOW, AND ANIMA IN INDIVIDUATION OF BUCK

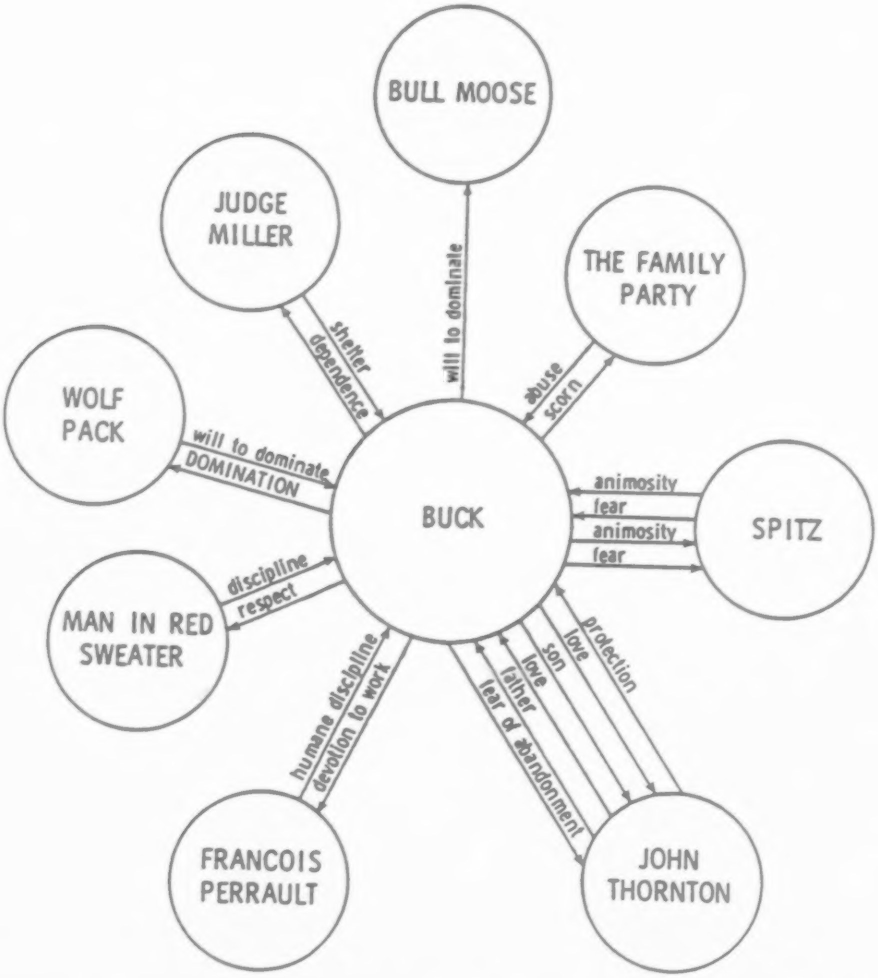

domestic
aristocratic
submissive
formal
conforming
PERSONNA
dishonesty
savagery
vengefulness
blood-lusting
fearful
reactionary
SHADOW
BUCK
ANIMA
instinctual
fearless
willful
wise
dignified
prideful
loyal
creative

Appendix

Diagram D

Mapping - A Flow Chart

Diagram of primary emotional/psychological directions between major characters, foils, and Buck.


BULL MOOSE
JUDGE MILLER
THE FAMILY PARTY
WOLF PACK
BUCK
SPITZ
MAN IN RED SWEATER
FRANCOIS PERRAULT
JOHN THORNTON
will to dominate
shelter
dependence
abuse
scorn
will to dominate
DOMINATION
animosity
fear
animosity
fear
discipline
respect
humane discipline
devotion to work
protection
love
son
love
father
fear of abandonment

DEATH OF A SALESMAN

Arthur Miller

Effie Cannon
Auburn High School
Auburn, Alabama

Louise Richardson
Manassas Park High Schoool
Manassas Park, Virginia

OVERVIEW

Critical Commentary. *Death of a Salesman*, a drama which deals with family conflict and the concept of manhood in American society, is well-suited to a Freudian psychoanalytic critical approach. This approach, however, may be inadequate for those teachers who recognize that the play has neo-Aristotelian possibilities in its plot, character development, and effect on audience. Many teachers may also find that a New Critical discussion of imagery and irony is necessary for students to gain a full understanding of the play.

The intended audience for the following analysis is the teacher as it contains sexually explicit language. It is not necessary to employ the same language in the classroom. Some explanations of and possible alternatives to the Freudian language are provided in an appendix which follows the teaching plan.

Arthur Miller's working title of the play was *The Inside of His Head*. The protagonist, Willy Loman, has encased his memories inside onion-like layers of consciousness which are peeled away as the play progresses until Willy finally has to confront his own inadequacies reflected in the eyes of his son Biff.

Reality and illusion are juxtaposed throughout the play. Willy's hallucinatory memories and fantasies are symptoms of a failure to complete the Oedipal process. Indeed, his father in effect prevented completion of the process by abandoning the family shortly before Willy's fourth birthday. But Willy's world is filled with displaced father figures--Ben, Dave Singleman, Charley, old man Wagner--whose successes contrast sharply with Willy's failures.

Willy's feelings for his mother are deeply repressed. Although he only mentions her in passing to Ben, it is significant that he vaguely remembers sitting in her lap. Unable to come to terms with these repressed Oedipal feelings, Willy displaces them by substituting adulterous affairs with other women as he travels.

Symbols of Willy's incomplete Oedipalization are abundant in the play. The skyscrapers which surround the family home are giant phallic symbols which are extremely threatening to Willy. In fact, he is "boxed in" by them. These skyscrapers dominate the set and emphasize the fragility of the family structure in their midst. Freudian theory suggests that a multiplicity of phallic imagery is actually representative of castration anxiety. This idea is borne out in the plot of the play when the son of Willy's original employer figuratively castrates him by firing him.

Of the other phallic symbols in the play, the flute is the most pervasive. Willy's father was a flute maker, and flute music accompanies Willy's hallucinations, alerting us to their significance as psychoanalytic symptoms.

Willy's plan to kill himself is revealed when Linda discovers yet another symbol fraught with Freudian meaning. Willy has secreted a piece of rubber tubing by the water heater in the dark basement, his unconscious. He has also added a "nipple" to the gas pipe so that he can connect the tubing to the pipe. It is interesting that in the arrangements he has made for his own death, he symbolically returns to his mother's breast by means of a phallic-shaped rubber tube.

Another Freudian symbol introduced at the beginning of the play is the pair of sample cases Willy carries when he first appears in Act I. Psychoanalysts regard hollow objects such as these as female symbols. Willy appropriately carries two, a burden to him that he would like to be rid of just as he would like to be rid of his memory of the Boston hotel encounter and his unresolved Oedipal feelings.

Biff, too, has yet to complete the Oedipal process. He has fled the family romance rather than allow the repressed desire for his mother and anger at his father to surface. As the play opens, he has returned home for a visit. He is immediately pitted against his father, and the conflict, though not its causes, is apparent to the audience. Willy senses Biff's resentment and attributes it to "spite." When Willy exhibits symptoms of deranged behavior, Biff's only concern is that his mother can hear. In subsequent scenes he berates Willy for his treatment of Linda. Biff's attachment to his mother becomes more apparent when he calls her "my pal" and insists that she once again dye her gray hair so that she will not look old.

Biff's development has been arrested at the pleasure principle stage. The sense of values he has assimilated from Willy allows him to gratify his own needs at the expense of others. He is a petty thief who drifts from job to job, apparently unable to focus his energies. Home again, looking for a loan and a fresh start, Biff approaches Bill Oliver, a father figure from whom he had stolen as a teenager. Incapable of assuming the role of adult male, Biff panics and symbolically steals his manhood in the phallic shape of a fountain pen. With pen in hand he goes to meet his father, finally realizing, however, that he has evaded the confrontation long enough.

The same failure of Oedipalization is operant in Hap, who promiscuously beds many women whenever he feels "disgusted." He admits that he is looking for, but cannot find, someone "like Mom." He is displacing the unacceptable desire for his mother with the more acceptable "womanizing" behavior.

The valise symbol carries over into the conflict between the sons and their father. They would like to accompany him on his trips to Boston and carry his bags for him. The suitcases, a female symbol once again, in this context refer to the sons' Oedipal desire for their mother.

The rubber tubing, too, becomes an overdetermined symbol as Biff takes it from its hiding place, puts it into his pocket, and in the final confrontation with Willy scornfully and triumphantly throws it out on the table in full view. The outcome of this scene is Willy's use of another symbol of maleness--the automobile--as the means for his successful suicide.

Biff has managed at the end to "lay it on the line." By facing up to the conflict, he can walk away from it and accept himself as a man. Willy, who was never able to achieve manhood, has succumbed. Biff unsuccessfully tries to bring Hap along with him, but Hap is doomed to play out Willy's hopeless dream. He still thinks that he can prove that "Willy Loman did not die in vain."

Death of a Salesman also lends itself to a neo-Aristotelian critical approach. Decisions Willy has made in the past, which unfold as the play progresses, return to haunt him throughout the play and lead directly to the tragic outcome of the plot. Although Willy may not have the noble stature of the classic Greek protagonist, in his relationship with Biff he progresses through a process of reversal, recognition, and change, finally realizing that Biff does love him. Biff, too, recognizes the flaws in his own character and undergoes a reversal and change, finally insisting that the members of the family face reality and speak honestly. By the end of the play, the audience has developed an empathy with Willy, pitying him while they realize that the deterioration of his mind inexorably must lead to his own destruction. The audience's emotional reactions of pity and fear are characteristic of Aristotle's view of tragedy.

The language of the play lends itself to New Critical as well as psychoanalytic and neo-Aristotelian approaches. Willy's last name of Loman, for example, suggests that he is representative of the lower socioeconomic levels of American society. Irony, too, is implicit in the play's language. Ben, the older brother whom Willy admires for his financial success, has achieved his wealth as a result of a colossal mistake: He set out for Alaska, took a wrong turn, and wound up in Africa, where he discovered diamonds. Happy, whose name implies a satisfaction with his life, is in reality deeply dissatisfied.

Death of a Salesman, then, is a play which is rich in meaning and well suited to classroom study. Objectives for the study of the play encompass all three of the critical approaches which have been discussed.

Potential of the Work.

1. Death of a Salesman presents developmental problems which adolescents must confront in the maturation process, such as changing parental relationships, occupational and economic decisions, development of a value system, and formation of lifetime goals.

2. The play poses questions about the nature of American culture and society.

3. Many adolescent readers have experienced communication problems in family relationships.

4. The play builds on familiarity with Greek tragedy gained from the study of Greek plays such as Antigone.

5. The characters and their motivations for behavior are clearly developed as the play unfolds.

6. The play offers an opportunity for students to examine the timeless nature of tragedy.

7. The play contains recurrent images and symbols which are accessible to the eleventh-grade reader.

8. The play deals with universal themes which will provoke lively classroom discussion.

9. The play presents no insurmountable reading difficulties for the average high school junior.

Challenges for Adolescent Readers.

1. Students will need to be familiar with Greek tragedy and Aristotle's theories of drama.

2. Students will need to be familiar with some Freudian psychoanalytic theories.

3. Students may need to discuss the "American dream" and its implications in our society.

4. Some students, especially those who have not had the opportunity to attend the theater, may have difficulty visualizing the stage and the action taking place on it.

5. Concept and vocabulary development will be necessary in the areas of psychoanalysis, Aristotelian tragedy, stage production, and the language of the play.

6. Some students may be uncomfortable with some profanity in the dialogue.

INSTRUCTIONAL OBJECTIVES

After reading this play, students will be able . . .

Psychoanalytical

1. to identify Freudian roles assumed by various characters in the play
2. to identify problems and conflicts related to the Oedipal complex
3. to identify Freudian symbols and explore their possible meanings
4. to recognize unconscious repression of feelings and memories by the characters in the play
   A. Analyze the Freudian possibilities of the restaurant scene in which Willy finally allows the memory of the hotel scene to surface
   B. Speculate about the psychoanalytic meanings behind the graveyard scene

Neo-Aristotelian

1. to be able to explain the effects of the play
2. to analyze the causes of the effects by paying particular attention to conflicts, characters' reactions to the conflicts, recognition, reversal, and change
3. to examine the similarities and differences between Aristotle's theory of tragedy and Death of a Salesman

New Critical

1. to examine the language of the play for use of metaphor, ambiguity, and irony

PREREADING ACTIVITIES

1. In order to help students understand Freudian psychoanalysis, show the film of Oedipus. Ask students to notice the relationship between Oedipus and Jocasta during the entire play. From this should emerge discussion about Oedipus and Jocasta's attraction to each other before their repulsion caused by what they learn of their true relationship.
2. Remind students of their earliest relationships with their parents (fear of separation, perception of father as the dividing force, perception that father/mother does not understand). Develop this discussion into a discussion of the Oedipal complex.

3. Introduce students to Freudian psychoanalysis by lecture followed by questions and discussion.

4. Teach the Aristotelian concept of tragedy using Oedipus or Antigone as an example.

5. Elicit student discussion of generation gap problems or parent-child conficts.

6. Read short stories and/or poems which address a problem in the play. (See Related Works.)

7. Have students do focused journal writings on topics such as these:

   A. students' dreams of success in life
   B. What is success?
   C. parent/child conflicts the students have encountered
   D. students' hopes for any children they may have
   E. values students have learned from their parents
   F. bio-poems about themselves (See Appendix B.)
   G. an event that the students consider tragic (Follow this journal writing by asking students to focus on pity and fear. Discussion should help students realize that pity and fear are necessary elements of tragedy.)

8. Listen to a recording of flute music. Discuss what is heard. Encourage students to discuss memories associated with music. Suggested journal entry topics follow:

   A. My favorite musical memory is __________.
   B. __(title of song)__ reminds me of __________.
   C. How I feel when I hear the national anthem or alma mater

9. Show students at least two pictures, one with a child looking at an adult with admiration and one with a child looking at an adult with disgust. Ask students to write in their journals about the pictures. (See Postreading #3.)

10. To help the students understand Willy's state of mind, use one of William Blake's paintings to illustrate inner turmoil.

11. Have students draw sketches of the stage based on Arthur Miller's stage directions.

12. If possible, take a trip to a theater to picture or walk through Miller's stage directions.

13. Introduce or review the concept of irony. Provide examples of irony and ask students to notice it as they read.

14. Use poetry from Prereading #6 to identify metaphorical language. Then ask students to notice Miller's use of metaphor in the play.

15. Define and discuss the concept of "The American Dream."

16. Teach vocabulary needed for understanding the play. Consider teaching words from this list:

agitate
agonize
audacity
avid
candid
contemptuous
enthrall
evasive
gallant
incredulous
indignant
laconic
lusty
taunt
valise

GUIDE FOR READING

A variety of modes for reading the play should be employed, including student oral reading and/or dramatization, teacher oral reading, and silent reading accompanied by a recording. Students asked to read aloud should be given ample preparation time. When introducing the play, teachers should provide students with a Reading and Reasoning Guide such as the following:

> During your reading of the play, please make notations in your response journals about the following:
>
> 1. Symbols: flute, stockings, rubber tubing, salesmen's sample cases, fountain pen, and words associated with planting and growing
> 2. The use of the words "kid" and "pal"
> 3. The locations on stage where the various scenes and/or memories take place
> 4. Ironic phrases or situations
> 5. Choices and decisions made by Biff, Willy, Linda, and Hap
> 6. Experiences of reversal, recognition, and change that any of the characters have

POSTREADING ACTIVITIES

1. Ask groups of students to prepare a Death of a Salesman collage of inner turmoil.

2. Ask groups of students to prepare an illustrated book of Death of a Salesman. Remind the students to include conficts, reversals, recognition, and change.

3. Ask students to write a journal entry pretending that the characters in the pictures used in Prereading #9 are Biff and Willy.
4. Ask students to write biopoems for Biff and Willy.
5. Ask students to use the biopoems as a basis for showing character changes as they write a character sketch of either Willy or Biff.
6. Challenge students to write biopoems of young Willy and old Willy. Try to speculate about the choices Willy made and when he made them.
7. Assign groups of students to use information discovered in Postreading #6 as they develop group plot diagrams of the play. Diagrams should be drawn on the board so that they can be compared.
8. The students can list in their journals reasons that Death of a Salesman is or is not a tragedy.
9. In journals or as in-class essays have the students examine how Miller makes us feel pity and fear.
10. Give students a handout of Bloom's taxonomy (see Appendix C). Ask groups of students to write questions for each level as a means of preparing for a teacher-made test on Death of a Salesman. The questions may be shared orally, written on the board, or traded with another group.
11. Ask the students to compose a letter which Biff might write to Happy or to his mother one year after Willy's death. What is Biff doing? Where is he livng? What are his dreams?
12. Ask groups of students to list ten characteristics of Willy Loman. Do any seem to be opposites or contradictions within one person? How can these differences be explained? Choose a scene and analyze the number of times Willy contradicts himself in it. The groups should share their findings orally.
13. Let students volunteer to create bulletin boards.
14. Use clustering to focus on the characteristics of Willy, Biff, and Happy that lead to their assuming Freudian roles.
15. View the film of Death of a Salesman and compare it to the play.
16. Ask students to write in their journals how they think Willy would react if he were a coach of a losing football team.
17. Memorize key lines or key speeches.

18. The following topics may be used for class discussion and/or written essays, panel discussions, or group work:

    A. Notice the flute music heard as the play opens and throughout the play. What character or characters are associated with this music? In what ways might the flute be a Freudian symbol?

    B. Various devices (lighting, music, sets themselves) are used to indicate passage of time. How are they used to signal movement between the past and present in Willy's mind? Cite specific examples.

    C. What elements of the stage make Willy feel "boxed in"? What correlations to the "boxed in" feeling can you find in Willy's mental or psychic life?

    D. How does Miller describe the Loman house compared to its surroundings? What might this suggest about the family?

    E. As the play opens, Willy has unexpectedly returned from a selling trip. What does Linda fear? How does Willy explain his forced return? What qualities of their characters are revealed in this scene? What does his physical fatigue indicate? (psychoneurotic disorder: escape into past, talking to self)

    F. Willy and Linda are parents to two grown sons, Biff and Happy, who are temporarily staying in the home of their parents. How do Willy and Linda feel about their visit?

    G. Where does the first conversation between Willy and Linda take place? Where are Hap and Biff during the conversation?

    H. How did Willy's father make a living? What was Willy's relationship with his father? What was Willy's relationship with Ben?

    I. Examine how the relationship between Biff and Happy is similar to the relationship between Ben and Willy. How is it different?

    J. In what ways does Willy fail to measure up to the image of the family patriarch?

    K. Biff says of himself, "I'm mixed up very bad." Why has he never found stable employment and contentment?

    L. Happy is also confused. Why is he lonely in the midst of all the pleasures he has been pursuing?

    M. What two kinds of household chores are associated with Linda? What are the psychoanalytical implications of each?

N. How do the two sons view their mother? What effect does Linda have on their relationship with women?

O. What is the relationship between Biff and Willy before the episode in the Boston hotel room?

P. Who might the woman in the Boston hotel represent to Willy? to Biff? (See "family romance" in Appendix A.)

Q. How do the stockings tie in with relationships among the characters in the play? What do they symbolize?

R. The memory scenes show father-son relationships and the resulting effects on impressionable teenage boys. What flaws can be detected in Willy's character? What false values has he inculcated in his sons?

S. During the first act, Biff makes brief comments which reveal his deep-seated anger at his father. Reexamine these comments in light of plot development in the second act and explain their common theme.

T. Examine Biff's insecurity shown in his attempted interview with Bill Oliver. What might the fountain pen Biff steals from Oliver's office represent?

U. Which episodes in the play take place in Willy's mind? How do Willy's fantasies differ from reality?

V. Where is Willy when he finally has to face the memory of the Boston hotel incident? Where are Biff and Hap? Explain the significance of the setting and the disappearance of the sons.

W. What does Willy do as soon as he gets home from the restaurant? What psychoanalytic interpretations can you infer from his actions?

X. What does Biff insist upon in the final scene with his father?

Y. How does the play conform to or deviate from the Oedipal theme in psychoanalytic theory?

Z. The graveyard scene reveals a new relationship (or perhaps ambiguous relationship) between Biff and his mother. Explain the possibilities of this scene.

AA. Has Biff become Oedipalized? Is Happy happy? Oedipalized? Is the final reference of the play "the hard towers of the apartment buildings rise into sharp focus, and . . ." significant?

BB. What are the psychoanalytic ramifications of the rubber tubing connected to the nipple that Linda discovers in the basement?

CC. Is the means Willy chooses for suicide significant? Explain.

DD. How is Willy's conception of his funeral ironic?

19. "The American Dream" is a significant concept in our society. The following questions will help students to evaluate this concept in Death of a Salesman.

    A. In what ways does the play point out the futility of pursuing this dream?

    B. What are its rewards?

    C. What qualities did Willy admire in the legendary Dave Singleman? What do their names suggest about the two men?

    D. What does the play imply about this country's system of free enterprise and competition? Is it sympathetic to capitalism? Consider the effects of money and the economic system on the characters of Willy, Biff, Bernard, Ben, Charley, and/or Happy.

    E. How does Ben achieve financial success? What irony can be found between what he sets out to do and what he accomplishes?

20. Suggested essay topics:

    A. Analyze how Death of a Salesman both conforms to and differs from the neo-Aristotelian concept of tragedy.

    B. In the Requiem Linda says that she does not understand why Willy committed suicide. She says, "We were just about free and clear. He only needed a little salary." Charley replies, "No man only needs a little salary." What does Charley mean?

    C. "Society is an image-making machine, a purveyor of myths and prejudices which provide the false faces and false values a modern man wears." Apply this quotation to Death of a Salesman.

    D. Discuss Death of a Salesman in terms of psychoanalytical criticism.

EVALUATION

The students' success in fulfilling the instructional objectives might be determined by evaluating the following activities:

1. an essay test on the entire play taken from questions posed in the Reading and Reasoning Guide, prereading and postreading activities, and discussion
2. journal entries
3. creative productions (art, music, role-playing, dramatizing)
4. in-class and at-home essays
5. vocabulary tests
6. student-led presentations
7. teacher-made objective, short-answer tests
8. an essay relating Death of a Salesman to other selections read in a thematic unit or in the students' postreading experiences

RELATED WORKS

The following works might help students understand both positive and negative aspects of themes found in Death of a Saleman:

"The Unknown Citizen" (W. H. Auden)

"Indian Camp" (Ernest Hemingway)

"My Old Man" (Ernest Hemingway)

"Those Winter Sundays" (Robert Hayden)

"The Prodigal Son" (Holy Bible)

"Rocking Horse Winner" (D. H. Lawrence)

Fathers and Sons (Ivan Turgenev)

The Glass Menagerie (Tennessee Williams)

APPENDIX A

The following Freudian terms, listed according to their order of occurrence in the critical analysis, may need amplification for teachers who are unfamiliar with the psychoanalytic approach to literary criticism. In addition to an explanation, an alternative word or phrase is suggested for use with some high school students who may be uncomfortable with the sexual concepts of Freudian theory.

Oedipal complex/Oedipal process. The theory that a child's initial sexual response is an unconscious desire for the opposite-sex parent resulting in a rivalry with the parent of the same sex. Implicit in the theory is an unconscious desire for the removal of the same-sex parent. Freud asserts that a boy will experience a fear of castration at the hands of the father as punishment for his feelings toward his mother and, therefore, repress his desire for his mother. Sometime between the ages of three and five, a healthy child will have progressed beyond this stage. If he is able to turn away from his desire for his mother and identify with his father, he successfully completes the Oedipal process; if not, he remains imprisoned in the childish Oedipal stage. Freudian theorists believe that males who fail to negotiate Oedipalization are unable to establish satisfactory sexual relationships with women in general. Teachers may prefer to discuss the Oedipal process as a stage of growth in which a boy turns from the protective nurturing provided by the mother and accepts the role model of independent adult male provided by the father.

repress. To bury unacceptable feelings, desires, or behaviors so deeply as to become unconscious of their existence.

displacement. The substitution of an acceptable figure or behavior for one that is culturally unacceptable. This term probably presents no problem in classroom usage.

phallic symbol. A symbol which suggests male genitalia. An alternative term could be a symbol of manhood or virility.

fear of castration/castration anxiety: The theory that when boys realize that females have no outwardly visible genitalia, the boys become afraid that they might lose theirs, perhaps as a father's punishment for the son's sexual desire for the mother. In the classroom, teachers may prefer to discuss the idea that some young men seem to be unable to mature into independent adults who are able to function successfully in society.

family romance. The Oedipal situation characterized by the triangle of mother, father, and child. Teachers may prefer to discuss it as a smothering atmosphere in the home in which children are not encouraged to develop independence and responsibility.

APPENDIX A (continued)

pleasure principle. An early stage of development during which an infant's basic needs are satisfied for him and during which his concerns are focused on himself. This term is probably not explicit enough to be of concern in the classroom.

overdetermined symbol. A symbol that carries a multiplicity of meanings, all or any of which may be valid.

APPENDIX B

Biopoem

Line 1 First name

Line 2 Four traits that describe character

Line 3 Relative (brother, sister, daughter, etc.) of __________

Line 4 Lover of __________ (list 3 things or people)

Line 5 Who feels __________ (3 items)

Line 6 Who needs __________ (3 items)

Line 7 Who fears __________ (3 items)

Line 8 Who gives __________ (3 items)

Line 9 Who would like to see __________ (3 items)

Line 10 Resident of __________

Line 11 Last name

APPENDIX C

BLOOM'S TAXONOMY (COGNITIVE DOMAIN)

Examples of directives for each level are given:

Memory:	remembering or recognizing (list, define, identify)
Translation:	putting information into another form (paraphrase, outline, summarize)
Interpretation:	seeing unstated relationships, drawing inferences
Application:	both recognizing when a principle applies and applying it
Analysis:	understanding the whole by examining the parts
Synthesis:	combining, reordering, fusing ideas, usually from various sources
Evaluation:	judging, justifying, criticizing

"GOOD COUNTRY PEOPLE"

Flannery O'Connor

John B. Cross
Jefferson Davis Junior College
Brewton, Alabama

OVERVIEW

"Good Country People" is a story within a frame: The story begins as Mrs. Hopewell and Mrs. Freeman talk in the kitchen and ends with them pulling onions and speculating on the "nice young" bible salesman then leaving the barn. Within the frame, Hopewell's daughter, Joy/Hulga, a 32-year-old woman with an artificial leg and a Ph.D. in philosophy, goes on a picnic with "Manley Pointer," who has come to their house to sell bibles. In the loft of the barn, Pointer opens a hollow bible and reveals its contents: condoms, whiskey, and pornographic playing cards. Thinking that she is seducing him, Hulga allows him to remove her leg, which he puts in the case before climbing down the ladder, leaving her to fend for herself.

Critical Commentary. A New Critical reading of the story would focus on images and symbols upon which the story turns. The following analysis is brief and of necessity incomplete, for the interplay of symbol and irony is complex.

One of the central symbols is Hulga's artificial leg. A result, we learn, of a hunting accident, the leg has become a focal point for her cosmology. In one view, it represents herself as a deformed or disfigured person. Thus, she has a negative view of the world: She changes her name from Joy to Hulga ("the ugliest name in any language"), she has specialized in existential nihilism, and she is uniformly disagreeable in her daily life. Yet the leg seems important to her; in the loft, she is ready to yield sexually to Pointer but is reluctant to allow him to remove the leg.

It seems fair to suggest that the physical deformity of the leg reflects a spiritual deformity. Hulga is unhappy with her life; she has rejected all positivist philosophies as potential sources of happiness. She stomps around the house and growls, satisfied with "nothing." When Pointer appears, her mother invites him to dinner, and Hulga growls. Thus, it is a surprise (one of several) that she agrees to meet Pointer for a picnic.

The crisis of the story hinges on differing views of "nothing." For Hulga, it is a philosophical posture: "I don't have illusions. I'm one of those people who see *through* to nothing." However, for Pointer, the word means amorality: "I been believing in nothing ever since I was born!" This irony is central to the theme of the story; Hulga, in positing nihilism, is merely posturing. In leaving the relative safety of the house to go with

Pointer, she is making a leap of faith that contradicts her philosophical position and becomes even more vulnerable in allowing Pointer to remove her leg, the symbol of her separateness.

Pointer, on the other hand, is a satanic figure. In a section that invites an interesting parallel to Paradise Lost, he has assumed a false name and effected his temptation by pretending to be someone he isn't. Hulga, cast as Eve, is certainly innocent in her knowledge of the world: Her Ph.D. has not prepared her to experience "nothing" as Pointer understands it. Pointer's satanic role is enhanced by the marvelous hollow bible; symbolic in itself of empty religion, which recalls the scene in which Hopewell remembers that her bible is in the attic "somewhere," it contains a flask of whiskey, condoms, and pornographic playing cards, each representative of a cardinal sin.

The crisis of the Hulga/Pointer plot occurs when Pointer delivers his short speech on "nothing" and vanishes down the ladder. However, this central plot is set in a frame: The story begins and ends with Mrs. Hopewell and Mrs. Freeman. Both characters are interesting in many ways. Freeman's preoccupation with the grotesque foreshadows Pointer's interest in glass eyes and artificial legs; Hopewell's mindless truisms are ironically repeated by Pointer as he descends the ladder. One of Hopewell's sayings involves the innate goodness of "good country people," a sentiment to which Pointer appeals in gaining entrance to the house. Thus, the irony of Pointer leaving the barn with Hulga's leg is intensified as Hopewell and Freeman look up from pulling "evil-smelling onion shoots" (an ironic reference to Pointer) and Hopewell says that he's "simple." Freeman responds, "Some can't be that simple." This is great irony, of course, for she is simple, and Pointer isn't simple at all.

The foregoing is by no means a complete New Critical analysis, for in this finely crafted story, almost every sentence is rich in implication. It is hoped that the teacher will read the story closely and will encourage students to do so as well.

Suitable Critical Approaches. "Good Country People" lends itself readily to New Critical analysis. A neo-Aristotelian approach might focus on plot development and the effect of the story. Also, psychoanalytical theory helps to open up the work, centering on Joy/Hulga as experiencing an Oedipal conflict and the wooden leg, a phallic symbol which takes on explicit implications (think of "Manley Pointer" as an overtly phallic characternym). In this view, the leg lends Hulga "mannish" characteristics --she dresses like a man, talks roughly, and has a Ph.D. in a traditionally "man's" subject. Thus, as Pointer removes the leg, he symbolically castrates her. Exploration of this approach requires some detailed knowledge of psychoanalytic theory; this and its sexual implications make this approach impractical for many high school classroom applications.

Potential for Teaching. The humor and irony of the story are subtle; unsophisticated or immature students often fail to see these crucial elements. For this reason, the story is best taught to Advanced Placement seniors. Also, the psychoanalytical elements mentioned earlier might well be avoided unless students are mature.

SUGGESTED INSTRUCTIONAL OBJECTIVES

After reading and discussing "Good Country People," students will . . .

1. understand the term characternym, identify characternyms in the story, and show how their names explain their characters
2. understand irony and identify uses of irony in the story
3. understand the use of symbol, identify several symbols, and show how their significance aids in interpreting the story
4. be able to describe the difference between Joy/Hulga's "nothing" and Pointer's "nothing"
5. identify the Freeman/Hopewell frame as a device for plot development
6. relate Freeman's and Pointer's preoccupation with bizarre details and to plot development
7. identify the ways language and situation produce humor in the story
8. understand the value of close reading, having focused on a short passage and examined it for symbol, connotation, and characternym

PREREADING ACTIVITIES

1. In order to help students become familiar with the rural setting of the story, show pictures of southern landscapes, people, and rituals. Harold Fickett's Flannery O'Connor: Images of Grace and Barbara McKensie's Flannery O'Connor's Georgia are excellent resources. Both books contain biographical information and critical insights and offer many striking images of people and places central to O'Connor's themes. This approach might be as helpful to Southern students, to whom the too-familiar land is sometimes overlooked, as to students unfamiliar with O'Connor's country.

2. To introduce Pointer and bible salesmen, ask students to share experiences they or their parents have had with door-to-door salesmen.

3. Many of the characters in O'Connor's fiction have names that evoke their salient characteristic, suggest humor, or both. Explain that a characternym is a name that reveals an important trait about a character in a story. For example, Mr. Shiftlet, a lazy and deceitful man in another O'Connor story, can be seen as both shiftless and shifty, reflecting his dominant traits.

In order to give students experience with characternyms, have them predict traits from names similar to the following: Mr. Thwackum (a teacher), Luke Skywalker, Ric Flair (wrestler), McChokeunchild (another teacher), Archie Bunker, Mr. Bumble, Bad Company (rock band), Biff Loman, The Detroit Lions, Dr. Strangelove.

4. Explain the use of symbols in literature. An American flag works well for this: (a) particular symbol: each star represents a state, each stripe an original colony; (b) symbolic action: we salute the flag (ask students for other symbolic actions involving the flag); (c) general: the flag stands for patriotism and freedom of speech.

   Alert the students to symbols in everyday life, including skull and crossbones and the "swoosh" (Nike trademark). Brainstorm and list on the board other symbols familiar to students and discuss what each stands for.

5. Read part of the story aloud before assigning it to be read in class or at home. The passage, "Nothing seemed to destroy the boy's look of admiration" and ending with "'Ok,' he said. 'Prove it.'" begins the crisis. Ask the students to predict future events after listening to the story up to this point. Ask these or similar questions to stimulate discussion:

   A. Will they fall in love and get married? Why do you think so?

   B. Will Pointer kill Hulga? Why?

6. The artificial leg is likely to intrigue young readers. Obtain a copy of the *Enquirer*, the *Star*, or another scandal sheet. Read aloud a few of the more bizarre items (as taste permits). Ask students why these items fascinate people. What is it about people that they want to read this material?

7. *Nothing* is an important word in the story. To Hulga, it is a philosophical term representing the despair of existential nihilism. To Pointer, it is a real negation, evil. O'Connor thus demonstrates the amoral state of modern society. O'Connor was a devout Catholic ("I see from the standpoint of Christian orthodoxy. This means for me the meaning of life is centered in our redemption in Christ.") who attempts to imply grace by demonstrating the effect of sin.

   To show students that *preaching* about behavior is usually less effective than *showing* an evil, either as a class or in small groups, ask them to rank the following statements from the highest (1) to lowest (5) depending on their effectiveness:

I would be most effectively persuaded not to use drugs by:

_____ 1. Seeing a television commercial
_____ 2. Watching a close friend die of an overdose
_____ 3. Hearing a drug awareness speaker in school
_____ 4. Hearing a street corner preacher
_____ 5. Knowing a person who has gone to prison for selling drugs

8. Prepare students to read the story closely by emphasizing the difference between spoken and written language. Spoken language changes meaning as stress on words changes; written language often contains no clues, thus demanding that the reader infer emphasis. To demonstrate, put this sentence of the board:

Two tickets for his concert I should buy?

Stress, in turn, each noun, adjective, and verb, thus changing the meaning of the entire sentence:

Two: (I'm not satisfied with one?)

Tickets: (He's selling tickets to this thing?)

his ("that no-talent jerk?)

concert ("You call what he does a concert?")

I (Why me? Why not you?)

should (My behavior is being dictated?)

buy (You mean he's selling them?)

(This activity adapted from Leo Rosten, The Joys of Yiddish.)

9. In order to help students understand the ironies of plot and dialogue, explain that irony occurs when the opposite results from what is said or intended.

Give students examples of verbal irony:

"It's a beautiful day!" (said in a rainstorm).
"Your new coat is gorgeous" (when the coat is awful).

Explain that dramatic irony occurs when the reader knows something that the character doesn't and the character behaves foolishly. For example, in Sherwood Anderson's "I'm a Fool," a youth trying to show off for a girl certainly looks silly to most readers, yet he is unaware of how others perceive his behavior.

Brainstorm for other examples of irony.

GUIDE FOR READING

Reproduce the Guide for Reading which follows this unit and distribute it to the class before or after reading the story.

POSTREADING ACTIVITIES

1. Divide the class into groups of four or five and ask them to compare responses to the Guide for Reading. One member might be assigned as spokesperson for the group. After a half hour or so, convene the class and compare responses, being sure that each answer can be defended from evidence in the text.

2. Divide the class into groups of four or five and assign each a major character of the story: Mrs. Freeman, Mrs. Hopewell, Hulga, Pointer. Ask students to find passages in which the characters reveal themselves through (1) thoughts, (2) dialogue, (3) action. Have them list these and label each as a positive (or constructive) behavior (+), a negative or destructive behavior (-), or a neutral behavior (0). After a half hour or so, convene the class and discuss the responses concerning each character.

3. Either as a class or in small groups, consider the following questions:

   A. What is the relationship of the title to the story? Does it sum up the theme? If so, what is the theme? Is it a title of irony? If so, explain the ironic implications.

   B. Why does Pointer take Hulga's leg?

   C. Why does Hulga go on a picnic with Pointer?

   D. How does Hulga's nothing differ from Pointer's nothing?

   E. Do any of the characters learn anything or change from the beginning to the end of the story?

4. Ask small groups to demonstrate how changing the emphasis on different words alters the meaning of short passages which they select. Convene the class and compare the responses.

EVALUATE

1. Assign "Revelation," another O'Connor story, and have students write a short paper in which they compare O'Connor's use of irony and symbol in the two stories.

2. Assign a paper in which students choose a major character in the story and predict, in detail, what the character will be doing one year after the story ends.

3. Design a test, containing six to eight quotations from the story (other than those in the Guide for Reading if the guide is used) and direct students to explain the significance of each quotation in relation to the story by commenting on characternym, symbol, and irony. Ask them to begin each response with "This quotation is important because. . . ."

4. Discussion growing out of the Guide to Reading will allow the teacher to make an informal evaluation.

RELATED WORKS

Other Flannery O'Connor stories with existential overtones include "A Good Man is Hard to Find," "The Life You Save May Be Your Own," "The Enduring Chill," "The Partridge Festival," and The Violent Bear It Away.

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GUIDE FOR READING

"Good Country People"

Directions: As you read, locate the following quotations in the story and identify them as containing irony (I), symbolism (S), or characternym (C). Some sentences may contain more than one. Be prepared to discuss how each sentence develops the story.

_____ 1. "Mrs. Hopewell had no bad qualities of her own, but she was able to use other people's in such a constructive way that she never felt the lack."

_____ 2. "Her name was really Joy but as soon as she was twenty-one and away from home, she had it legally changed."

_____ 3. "Something seemed to fascinate Mrs. Freemen and then one day Hulga realized that it was the artificial leg."

_____ 4. "Mrs. Hopewell gave her a pained look. '*I* can't be rude to anybody,' she murmured."

_____ 5. "'She said he said he wouldn't take five hundred dollars for being married by a preacher.' 'How much would he take?' the girl asked from the stove."

_____ 6. "'Well, it takes all kinds of people to make the world go 'round,' Mrs. Hopewell said. 'It's very good we aren't all alike.'"

_____ 7. "She didn't take anything to eat, forgetting that food is usually taken on a picnic."

_____ 8. He took one of these [bibles] out and opened the cover of it. It was hollow and contained a pocket flask of whiskey, a pack of cards, and a small blue box with printing on it."

_____ 9. "'I may sell bibles but I know which end is up and I wasn't born yesterday and I know where I'm going.'"

_____ 10. "'Some can't be that simple,' she said. 'I know I never could.'"

GUIDE FOR READING

Possible Responses

1. Marvelous verbal irony. Of course Mrs. Hopewell has faults, as all humans have; this statement reveals her smug, self-satisfied attitude with which she tries to dominate other characters. Also, Hopewell is a characternym. She "hopes well," as her trite platitudes reveal.

2. Characternyms. Joy is Mrs. Hopewell's optimistic name; the girl has changed it to Hulga (=hulk, ugly), reflecting her negative attitude and her opposition to her mother's forced cheerfulness.

3. Symbol. The leg, described as "ugly" later in the story, probably represents Hulga and leads to her insecurity, in spite of her philosophy. This symbol is developed throughout the story.

4. Irony. Not only can Mrs. Hopewell be rude, she has just been rude to Pointer only moments before.

5. A verbal irony, verging on sarcasm, that comments both on Mrs. Freeman's silliness and Hulga's cynicism.

6. Characternym development. Mrs. Hopewell "hopes well," at least in her trite sayings (although not in her inward thoughts: an irony in itself).

7. Authorial irony. A good question: In what sense does she "forget"? On purpose? Innocently?

8. Symbolic, of course. A hollow bible=empty religion, shown both by Pointer and Hopewell. The symbols-within-a-symbol (the other items) represent cardinal sins.

9. Ironic mimicking of Hopewell's truisms. Nothing is Pointer's amorality as opposed to Hulga's abstract existential use of the word.

10. Marvelous verbal irony. In fact, Freeman is that simple, and of course, Pointer isn't a nitwit at all, but a clever con man.

ANIMAL FARM

George Orwell

LaVerne M. Davis
Ashbrook High School
Gastonia, North Carolina

OVERVIEW

Critical Commentary. Literature does not exist until the reader interacts with the words on the page; therefore, the emphasis for this reading of Animal Farm will be based on a reader response approach. As the reader deals with the work, he or she must anticipate, make predictions, reflect, notice patterns and disruptions in these patterns, write about the interactions between the reader and the text, talk about the interaction, maybe even argue about them. Only then does the reader perceive the work as literature.

Because George Orwell's Animal Farm can be read simultaneously as a satire, allegory, fairy tale, or fable, it can be studied on many different levels. While one reader may view the novel simply as a tale about farm animals acting out their roles in a social tragicomedy, another will view it as something much more complex than that. No matter how a reader views these animals, their caricature representation of humans does point the way toward some general truths about human society. In order to arrive at any interpretation of the text, the readers must interact with Orwell's work, bringing to the text their own varied backgrounds. Answering questions as they read (e.g., What happens in the story? With what impressions does the work leave me? What surprises me? What puzzles me? What pleases or disappoints me?"), they will see among other things that the animals and even the humans involved in the story are flat characters dominated by a single quality. Throughout the development of the plot, readers will observe that these portrayals do not grow in complexity or depth, but simply accumulate additional details consistent with their already existing stereotypes.

It is through caricatures that Orwell makes his satirical allegory work. For by seeing that the animals act like humans, the reader can predict human behaviors consistent with the animal models. However, Orwell disrupts the flow of this consistency by providing surprises, particularly at the ends of the chapters. The reader's expectation of what happened to the milk and apples at the end of Chapter 2, the threatening presence of the three dogs accompanying Squealer at the end of Chapter 5, but most of all the animals' inability to distinguish pig from man and man from pig at the book's conclusion--all these upset the pre-established models of the animals' actions. These breaks in pattern foreshadow the novel's tragic conclusion. It is through this emotionally disturbing ending that Orwell drives home the point of his satire--that the ruling elite becomes corrupted by its own power and that everyone in society contributes to that tyranny.

In addition to the emphasis on the individual's experience with and personal responses to the work, a neo-Aristotelian approach may also be used to show how the actions of the characters create in the reader feelings of pity and fear.

Potential for Teaching. The simplicity of plot and complexity of meaning make Animal Farm a novel that can be enjoyed and profitably studied by students of many different ages and levels. Familiarity with concepts of satire and allegory would affect the level at which this work might be taught. Because some students may have already read the book in junior high or earlier, they may be reluctant to read it again. Also, the fact that for some it is just a simple animal story may create hesitancy; therefore, the teacher must emphasize the potential of the novel's allegorical complexity. This guide is designed for use with average-ability twelfth-graders.

SUGGESTED INSTRUCTIONAL OBJECTIVES

After reading Animal Farm, students will be able . . .

1. to interact with the work through anticipating, looking back, predicting outcomes and choices, observing surprises, and noticing patterns in character development and behavior, in plot structure, and in symbolic implication
2. to articulate their own interactions with the text as they progress toward becoming independent readers
3. to discover beneath the apparently simple story line a deeper symbolic level of meaning dealing with society's contribution to a tyrannical control
4. to discover how character development interwoven into the action of the plot affects the total effect of the story
5. to analyze characters in terms of the choices they make
6. to explain how the action of the novel leads to the cathartic effect

PREREADING ACTIVITIES

1. Introduce students to the concept of the response journal which they will use to record their interactions with the text. Examples of journal entries might include questions they have about the text, personal associations with characters or events, summaries of chapters, predictions, character sketches, and discoveries. Entries can be shared with partners, small groups, the entire class, and/or the teacher. These

writings should be used as stimuli for class discussion and extended writing. Students should be encouraged to do more than write plot summaries, but for weaker students even that type of writing would be a start. The journal might include both focused and unfocused writings.

2. Present students with copies of the following passage from Franz Kafka:

> "If the book we are reading does not wake us, as with a fist hammering on our skull, why then do we read it? Good God, we would be happy if we had no books, and such books as make us happy we could, if need be, write ourselves. But what we must have are those books which come upon us like ill-fortunes, and distress us deeply, like the death of one we love better than ourselves, like suicide. A book must be an ice-axe to break the sea frozen inside us."

Have students respond to the paragraph in their journals. Discussion should center around the shared reactions of several students. One element the teacher will want to probe if it does not evolve during class discussion is whether or not students enjoy reading only books with happy endings. Another might be whether the students think a book can be both good and disturbing at the same time. Have students give examples of some books that fit that category. Conclude the discussion with the introduction to Animal Farm as a possibility of an example of a book that might fit Kafka's description.

3. Introduce the students to the concept of clustering, which is especially useful as a prewriting activity. Students should be given a word, phrase, concept, or title, from which they should do a branch diagram of word association reactions. Students continue to branch for one or two minutes until they arrive at a branch from which they feel they can write. At that point they spend about five minutes writing a paragraph on the subject related to that branch. If, after about two or three minutes of branching, they do not arrive at some subject on which they can write, they may write about the frustration of not being able to write. Several students should then be encouraged to share either their topics, sentences, or paragraphs, which can then be used for class discussions. Doing an example of a branch diagram on the board with the students could be helpful in explaining the concept for the first time. This diagram, for example, might lead a student to decide to write a paragraph about going to the beach after graduation.

(See branching example on the following page.)

After students understand the process of diagramming (or clustering), have them do one on their own using good leaders as the cluster words. (Brainwashing or cults are two alternatives.) Have several students share their writings to stimulate the class discussion.

7. The following vocabulary words might be necessary for comprehension of the farming aspect of the story. The teacher may wish to teach these words directly: pophole, tush, knacker, trotter, spinney, clamp, clutch.

8. The teacher should provide a brief summary of the Russian Revolution and Stalin's rise to power. The amount of material presented should be determined by the interest and ability of the students. Inform the students that they should keep this background in mind as they read. (Some teachers may wish to reserve this activity for postreading activity.)

9. The teacher should read aloud the first two paragraphs of Animal Farm. Have students respond in their journals with their prediction of what Old Major will talk about and explain why they make that prediction.

10. As students begin to read independently, ask them to look for each animal's reaction to and participation in what happens as the story progresses and to think of the kind of person that comes to mind as they read about each animal.

GUIDE FOR READING

The attached Guide for Reading is designed to help the students as they interact with the written words of Animal Farm. The guide should be distributed before silent reading of the novel begins.

POSTREADING ACTIVITIES

1. Share and discuss journal entries after each reading. (See Guide for Reading.) This may be done through partnerships, small groups, the entire class or a combination of any of these groupings.

2. Have small groups refer to the lists recorded earlier in their journals in which they recalled and explained expressions associated with animals. Ask them to discuss whether any of the animals in Animal Farm fit their earlier descriptions. Then, still in their groups, have students make up their own expressions, using animals and characteristics from the text. Have recorders from each group make a list to share with the rest of the class.

3. Have students refer back to the cluster they did on good leaders. Discuss whether Snowball and Napoleon fit any of their characteristics of a good leader. Teachers may want students to write a paragraph in the journal in which they defend Snowball or Napoleon as the better leader.

4. Have students discuss their reactions to Animal Farm in relationship to the Franz Kafka passage they discussed earlier.

5. Have students review their definitions of satire and then discuss what they believe Orwell was satirizing in Animal Farm. What techniques of satire did Orwell use? Can the book function as satire for a reader who knows nothing about Russian political history?

6. The teacher should review pertinent aspects of Russian, political history. Students should then refer to the character descriptions in their journals. Have students list as many parallels as they can think of. They may want to include events and objects as part of their parallels. Their lists may include some of the following (depending upon their knowledge of this period of history):

Animal Farm	Russian History
Mr. Jones	Tsar Nicholas II
Major	Marx
Boxer	The Proletariat
Napoleon	Stalin
Snowball	Trotsky
Squealer	Pravda
Minimus	Mayakovsky
The Pigs	The Bolsheviks
Moses	The Russian Orthodox Church
Mollie	The White Russians
Pilkington	Britain
Frederick	Germany
The farmhouse	The Kremlin
The Rebellion	The Russian Revolution
The Battle of the Cowshed	The allied invasion of 1918-19
The Battle of the Windmill	The German invasion of 1941
The windmill	The Five-Year Plans
"Beasts of England"	"L'Internationale"

7. Help students recall instances throughout history or in human society in general in which citizens delivered themselves into the hands of corrupt leaders through apathy, fear, ignorance, righteousness, or self-interest.

8. Have students refer to their journal entries on character descriptions. Then have students discuss why characters reacted as they did to certain actions in the novel and how their reactions affected the outcome of the story.

9. According to neo-Aristotelian theory, a tragic hero will evoke pity and fear in the reader because of the hero's suffering, his recognition resulting from a discovery of facts previously unknown to him, and his reversal from happiness and success to failure or destruction. The hero moves the reader to pity because his misfortune is greater than he deserves, and he moves the reader to fear because of the recognition that anyone can make the same kind of mistake. Have students discuss

what character in Animal Farm best fits this tragic hero model and what actions in the play lead to the cathartic effect.

10. Have students comment on one of the following in a short essay:

    A. Considering Animal Farm as a whole, describe the main faults of human society that Orwell is condemning. Support your thesis with specific evidence from the book.

    B. Do you think that Napoleon is a corrupt leader to begin with, or is it leadership itself that corrupts him? Support your opinion with references to the book.

    C. Choose one of the characters and explain her or his importance to the story's plot and theme.

11. Show the film version, discuss differences between the novel and the film, and have students explain their preference for one over the other.

12. Have students write an interior monologue from the point of view of one of the characters as he confronts a major choice in the story.

13. Have students work in small groups to dramatize by means of a puppet show selected scenes which reinforce character analysis.

14. Have students do a collage depicting what they believe is the message of the novel.

15. Have students write a different ending for the book and have them explain why they believe their ending is better than Orwell's.

16. Have students write their own allegory in which they present a theme similar to Orwell's or another related theme. Students could work in small groups for the writing and then dramatize their story for the rest of the class.

EVALUATION

The response journal with its record of the students' interaction with the text and the class discussions can be used to determine the students' understanding of the novel and their success in meeting the objectives. Additional evaluation could be chosen from the Postreading Activities. For example, topics for a final graded essay could come from Postreading #3, #5, or #10. Another possibility is to develop a contract based on satisfactory or unsatisfactory completion of the journal entries, expository writing, and at least one enrichment activity (e.g., Postreading Activities #12-#16).

RELATED WORKS

1. Beyond the Chocolate War (Robert Cormier). Dark deeds continue at Trinity High School, climaxing in a public demonstration of one student's homemade guillotine.

2. The Chocolate War (Robert Cormier). "Do I dare disturb the universe?" The answer to that question involves Jerry Renault's being pitted against a secret society called the Vigils at Trinity High School.

3. Lord of the Flies (William Golding). A group of school-aged boys are marooned on a deserted tropical island during the process of returning to England at the outbreak of World War II.

4. The Wave. Based on a true story, this film depicts a high school teacher's attempt to teach his social studies class through an example of how someone like Hitler could take over control of his society, with the teacher himself becoming the leader and his students the willful followers.

GUIDE FOR READING

Animal Farm

Write responses to these questions in your journal.

1. Set aside about ten pages in your journal for this part of your response. As you meet a character or a group of animals acting as a character, write each character's name and the main characteristics of each animal or person. Place no more than three characters per page, saving plenty of room between each character's name. As you continue to read the story, add to the list of characteristics. Be sure that you note any important change in the character's behavior.

   An example might begin something like this: The cat - An opportunist, independent of organized society, she takes the best of both possible worlds, but gives nothing in return.

2. After finishing even-numbered chapters, respond in your journal to the following questions:

   A. What has happened in this section of the book?
   B. What surprises you?
   C. What puzzles you?
   D. What pleases you?
   E. What disappoints you?

3. When you have completed the entire book, respond to these questions:

   A. What is this story about?
   B. With what emotional response does the story leave you? Explain.
   C. What personal experience do you relate to the story? Describe.
   D. What single word, line, or passage was the most central moment of the story for you? Explain.

GODS, HEROES AND MEN OF ANCIENT GREECE

W. H. D. Rouse

Gerald W. Crabb
Central 9/10 School
West Helena, Arkansas

Rhetta A. Hendon
Oxford High School
Oxford, Alabama

OVERVIEW

"They were, those old Greeks, just as liable to disaster as we are; and so they, like us, did their best to encompass two things: to ward off disaster which might occur, and to account for those that did.

"An earthquake--was it about to happen? It nearly always was, as it nearly always is. We have seismological stations; the Greeks had gods and heroes. The result was exactly the same--the earthquake happened. With us, it is a disaster to be explained, and so it was for them. But instead of a table, with digits and squares and cubes, the Greeks had an enthralling story--a myth. . . . Zeus was angry, or Hera was jealous. So Poseidon . . . got to work, and there you were--if you survived. . . . Myth, or blue-book? They preferred the myth, and so do most of us. That is the enduring charm and solace of mythology" (Perowne in Stapleton, p. 6).

The most civilized, most sophisticated, and most popular mythology, Greek mythology provides a significant basis for our cultural heritage. Rich in fantasy, it yields a panorama of figures and stories in comic, tragic, and heroic modes. Myths deal with timeless aspects of the human experience and inner truths; they express man's need for awareness, and understanding of his roots. They are the basis for countless literary allusions and provide inspiration for art, music, psychology, science, not to mention advertising. Myths endow us with the basis for our heroic-moral code and value-setting. Therein lies the fascination of other people, other places, other times. Not only the background for literature's greatest adventures, myths are the forerunners of fairy tales, legends, and folk tales and are the birth place of modern heroes and fantasy figures. Through reading myths we understand the mythological process and literature's oral tradition. Myths may also yield reinforcement of portions of Biblical history, as they provide a number of parallels.

Potential for Teaching. In preparing a study of Greek myths the teacher will be struck by the monumental wealth of stories. As Rouse says, ". . . there are so many stories in Greece that there is no end to them" (p. 60). Where to begin? One approach would be to think of the classical myths as basically of two strains: (1) those of the Greek gods and goddesses (i.e., the Olympians and myriads of minor deities--their various beginnings, conflicts, and exploits) and (2) the adventures of the great Greek heroes, such as Heracles, Jason, Perseus, and Theseus. Therefore, in order to provide a single focus, it is with the tales of the Greek hero that we will concern ourselves here, particularly as exemplified in the lives of the classic heroes just mentioned. Of course, teachers should be aware that they can approach Greek mythology in ways other than that of the heroic cycle.

A study could concentrate on personal classic favorites such as Prometheus' gift of fire, Pandora's curiosity, or the King Midas touch. Or selected Greek myths could be compared to the later Bible parallels (e.g., Satan's fall from grace, the Creation, the flood, Abraham and Isaac, etc.). Or such myths as Persephone, Demeter, Phaethon, Narcissus, and Echo could be used to demonstrate how the Greeks explained natural phenomena.

However, for our focus we have taken a look at the heroic cycle as seen in the tales of Heracles, Jason, Perseus, and Theseus. We suggest that the stories of the classic Greek hero are archetypal studies because they possess the necessary components: hero, quest or task, struggle, obstacles, resourcefulness, victory--all told with recognizable beginning, middle, and end patterns.

Why Teach Rouse? A number of texts could be used in a ninth-grade English class to teach Greek mythology's important tales, but one was forged in a school setting by the headmaster of an English boys' school, Dr. W. H. D. Rouse. His lectures on mythology, first published in 1934, appeared in this country in 1957 as Gods, Heroes, and Men of Ancient Greece.

Though a bit dated in language and style, it remains a highly readable summary of most of the Greek legends. Rouse had a sense of audience and an easy manner that still appeals to a young audience. And he admonishes us, ". . . I cannot keep all the things exactly in order as they happened, or the stories would be a collection of bits all mixed up." His sense of audience is strong throughout, and he does not mind giving lessons as he goes; for example, he tells off-handedly in his description of Pan's loud cry driving men away helter-skelter, ". . . this they called Pan's terror, or a panic, as we call it still."

Dedicated to the boys of his school, the book may not be as familiar as Edith Hamilton's Mythology or Bulfinch's Mythology, but Rouse, as he states in his Preface, tells the stories in a fast-paced, imaginative style ". . . as did the Greek nannies when they told the stories to their nurslings."

The book's format lends itself to great flexibility for a teacher to pick and choose particular myths for emphasis. Rouse has divided the book into five sections with a total of 45 stories of varying lengths, most quite short, the longest being the Heracles myth, only 15 pages.

The handy Pronouncing Index at text's end gives not only pronunciation but both Greek and Roman spellings, and, of course, page references. Since the Greek gods often swallowed their young, married a brother or sister, and had an occasional affair with a mortal, there is another handy reference appendix, a genealogical chart for understanding the relationships of the various mythological gods, godlings, and offspring.

But perhaps the most interesting reference feature is that at the top of each page of the text is a reductive heading pinpointing the essential story-line of that page, for example, "Apollo Finds out the Thief," "The Dog Cerebus," "The Eagle of Prometheus," "A Bribe for Cupid," "The Quarrel about the Apple," and "She is Sent Down to Hades." Thus each page of the text has a different heading, each heading piquing the reader's curiosity.

A classroom set of Rouse's Gods, Heroes and Men of Ancient Greece, available in paperback, would go a long way toward shaking the dust off mythology and helping reacquaint a generation with Greek mythology's often forgotten and untaught tales of gods and heroes.

SUGGESTED INSTRUCTIONAL OBJECTIVES

After reading and discussing the selected myths, students will . . .

1. recognize the role of mythology in everyday life
2. explain the characteristics of the Greek myth
3. enumerate the qualities of the original Greek hero
4. define the modern concept of the heroic figure
5. recognize the elements of the heroic story grammar (the American monomyth)
6. explain the phases of the heroic cycle
7. demonstrate familiarity with certain vocabulary terms
8. be conversant with the role of fate/destiny
9. demonstrate recognition of irony
10. identify the quality of hubris
11. identify the element of the tragic flaw in an heroic figure

PREREADING ACTIVITIES

1. Introduce the mythology unit with a survey assignment. Ask students to poll 5-10 people of different ages and background, asking who their heroes are and why. Students are to keep a record of the interviewees' age and background as well as their choices of heroes. Who are their parents' heroes? Their grandparents'? Their friends'? Were their choices for heroes movie stars, politicians, explorers, TV fantasy figures, fictional characters, pop-rock stars, inventors? Have a class committee compile the results according to categories and report their findings to the class.

2. Have students write a definition for hero in their journals. From those definitions discuss what they are measuring the term hero against. Is it popularity, honesty, strength, accomplishments, money, power, bravery, intelligence, compassion, wit, fame, sacrifice? Encourage debate.

3. Investigate the term superhero by writing "Superman/Clark Kent" on the chalkboard and asking what the students can tell you about him. Why is he a superhero? How do we know he is a popular superhero? (He has appeared for half a century in comics, radio, television, and movies.) How is Superman "godlike"? Encourage the students to talk about other superheroes of modern American culture. Make a list of their suggestions on the chalkboard.

4. Introduce the term mythology as a story which often revolves around the exploits of a superhero, whether ancient or modern. Are there any real people who have been elevated into superhero status? Ask what past U.S. presidents may have become "mythologized." What qualities did they have that led to this superhero status? Ask students to reflect in writing on why we need the superhero. Why can't we be satisfied with our own human limitations?

5. View with students scenes from Superman (the movie, or use an episode from the old radio or television series, if you prefer). Discuss why this movie fits the definition of myth or monomyth (i.e., a peaceful community threatened by a great evil, the lone hero of great virtue conquers evil against great odds, the hero returns to anonymity or obscurity). Encourage students to think of other examples. (Lone Ranger? Wonder Woman? Batman? James Bond? Others?)

6. Introduce the term heroic quest through chalkboard sketches (stick figures will serve), a la Joseph Campbell's archetypal cycle of Separation/Initiation/Return. Note that in a hero tale someone usually assigns the hero a formidable task (a quest) in order to get rid of him. This involves a journey with adventure following adventure. Ask students to suggest stories, ancient to modern, that might fit this pattern. List them.

7. Prepare students to make lists in their journals as they read. Suggest that they make a list of personal favorite superheroes. Tell them, too, that they will keep such journal lists as "The Labors of Heracles" (numbered, of course). Suggest that students take time to list such terms as they may find interesting or will want to know more about. (Samples may include the oracle of Delphi, Atlas/"atlas" map, labyrinth, "cleansing the Augean stable," Amazons, and Hades.)

8. Focus on the role of the many legendary animal creatures that students will meet in Rouse's classic hero tales. Students will meet in their reading many legendary animal creatures that will mingle natural and supernatural qualities. Ask students to describe briefly as many of the following as they recognize: hydra, centaurs, minotaur, the Cretan Bull, Cerberos, the Harpies, the Stymphalian birds, unicorn, and the Sphinx.

9. Violence and horror are major ingredients in most of the heroic myths. For instance, Heracles is burned to death by a magic robe; Jason murders his wife's brother; and Theseus tears Sinis in half. Violence is also an integral part of many films, books, and TV programs today. Have students conduct an opinion survey among their peers on the subject of violence in today's society.

   Sample Questions:

   A. Do you like books or movies featuring horror or violence? If yes, name a favorite of this type.

   B. Do you think the violence in today's entertainment has any effect on society? Provide examples.

   C. Is violence in American society worse now than in the past?

   D. Do you think the media (movies, books, newspapers, television) play a role in promoting or glorifying violence?

   After students tabulate results, direct a discussion on this premise: Modern story-telling (is, is not) more violent than the classic Greek hero tales. (Or save the debate until after reading further in Rouse.)

10. The following questions should help students to set their purposes for reading Rouse's retelling of the adventures of four classic Greek heroes: Heracles, Jason, Theseus, and Perseus. The questions may also serve as the basis for postreading discussions.

   A. Heracles

   Introduce Heracles (Hercules) as "the greatest of all the Greek heroes," and then ask:

(1) What is a "Herculean effort"?

(2) Why can he be called the Greek "superman"?

(3) Does Heracles have any admirable qualities besides his physical strength?

(4) Rouse said that Heracles "lived a noble life, he had many troubles, and in the end he gained fame and immortality" (p. 70). Can you think of other examples of figures who have become "immortalized"?

(5) Was Heracles an imperfect hero or, ultimately, the perfect hero?

B. Jason

(1) Has anyone seen the movie Jason and the Argonauts (1963)? What was it about?

(2) Why do you suppose the story of Jason's quest has been popular since ancient Greek times?

(3) Jason was referred to in an oracle with this strange statement: "Beware of the man with one understanding." What do you think that means? Do you think it is good advice? Why or why not?

(4) Someone skilled in charms, drugs, and spells will help Jason in his heroic quest. Can you think of any other fantasy or fictional characters who might fit that description?

(5) To "sow dragon teeth" is to plant future trouble. This is an expression that comes from Jason's quest for the Golden Fleece. Try to think of an example when someone has sown dragon teeth in recent history.

C. Theseus

(1) Theseus grew up unknown and neglected but proved through extraordinary feats his right to his birthright as a prince. His adventures began when he was sixteen. What do the modern teens do to prove to themselves and the world that they have become men and women?

(2) On his journey by foot to claim his birthright he encounters five violent enemies. Be ready to list each one and tell how Theseus deals with them.

(3) Why does Theseus insist on fighting the Minotaur when he doesn't really have to?

(4) Is Theseus believable as hero or is he more superhero?

(5) What would you say is the single most important factor in Theseus' various successes--strength, courage, intelligence, help from the gods, or something else?

(6) Theseus makes a grievous error, a fateful mistake on his return journey home to Athens. What is that mistake?

(7) Do you think Theseus has the capabilities to make a good ruler? Explain.

D. Perseus

(1) Perseus, the son of Zeus and a mortal woman, was set adrift as a baby and lived an exiled childhood on an island. Is this similar to any other legendary childhood you have every heard about?

(2) A king gives Perseus the impossible task of bringing back to him the Medusa's head. Why is that impossible?

(3) Perseus will be given gifts by Athena, Hermes, and Hades to help him in his quest. What are the gifts and how can they help?

(4) In his journey-quest Perseus has an adventure with The Three Old Hags. What is so unusual about these three?

(5) What famous mythological creature spring from drops of Medusa's blood?

(6) The tale of Perseus offers an explanation for the Atlas Mountains, a mountain range in northwestern Africa, between the Sahara and the Mediterranean. What mythological explanation does Rouse give for their creation?

(7) Perseus fulfills his journey-quest, returns with the Gorgon's head, and also fulfills an ancient oracle that says he would be the cause of his grandfather's death? How was that particular prophecy made to come true?

POSTREADING ACTIVITIES

During and after reading of the stories of the Greek heroes, the following activities might be used for class discussion, written work, oral presentation, and art projects.

1. Discuss purpose-setting questions listed in Prereading #10.

2. Keep a notebook of the heroes as they are introduced in your reading. Name the characters and the problems which are involved in their quests.

3. Make a chart of the four heroes, listing the physical and emotional characteristics of each.

4. Make sketches of the five heroes, including two symbols which represent what you think are the main strength and main weakness of each hero.

5. Complete the biopoem for the hero of your choice:

   Line 1 Name of hero

   Line 2 Resident of __________

   Line 3 Relative ("brother," "son," "husband") of __________

   Line 4 Four traits that describe character

   Line 5 Lover of __________ (list 3 things or people)

   Line 6 Who feels __________ (1-3 items)

   Line 7 Who needs __________ (1-3 items)

   Line 8 Who fears __________ (1-3 items)

   Line 9 Who gives __________ (1-3 items)

   Line 10 Who would like to see __________ (1-3 items)

   Line 11 Who __________ (greatest accomplishment)

   Line 12 But who __________ (significant failure or means of death)

6. With a partner, create a dialogue between any two of the Greek heroes as they encounter each other on the way to their tasks.

7. Write an explanation of how situational irony played a part in the story of any hero.

8. Write an explanation of how fate or destiny seemed to determine the outcome of any hero's story.

9. Explain how the quality of hubris plays a part in the story of the heroes.

10. Write an explanation of how any Greek hero brought about his own downfall other than through his excessive pride.

11. Using the story of any Greek hero, write an explanation of how that story follows the heroic cycle pattern.

12. Compare/contrast Cupid in Jason's story with the modern-day Cupid.

ENRICHMENT AND EXTENSION ACTIVITIES

1. To show that Greek mythology is part of our cultural heritage, collect terms taken from myths and used in two of the following areas. Analyze the reference and explain how it suits the adaptation.

    A. Days of the week and months of the year

    B. Names of space vehicles and projects

    C. Constellations and planets

    D. Signs of the zodiac

    E. A subject area such as art, music, psychology, literature, science, advertising

2. From your reading, decide which god/goddess you would choose as your own mentor/patron, the one whose power you would like to protect you. Keeping in mind the appropriate language to be used to a deity, write a "prayer" asking that deity for a special favor that you need.

3. Create an imaginary dwelling place of the gods and invent the gods and goddesses (at least six) who would live there. Name and describe each deity and his/her powers. Explain what this "heaven" would look like and where it would exist.

4. Suppose that you were given the position of the thirteenth god/goddess on Mount Olympus. What name would you choose? What realm would you rule? Describe yourself and your special power. Explain your choices.

5. What do you think accounts for the absence of female heroes (heroines) in Greek mythology? Create a heroine and write a story about her adventure or quest.

6. One purpose of a myth may be to preserve truth. One way to keep people away from a dangerous radioactive materials site in the future might be to create a myth about it. Identify such a problem which is a threat to mankind and create a myth that reveals a truth which you think that our present world needs to help people cope with that problem (Van Syckle, p. 46).

7. Bring one of the heroes to visit the modern world through an ad, skit, or story. Show how the individual personalities adapt (or fail to adapt) to modern life. Do their strengths work in today's world? If so, let your writing show how.

8. Construct a crossword puzzle using the names and descriptions of any twenty significant deities and heroes.

9. Create a story, play, or comic strip which uses a theme from mythology as its topic, such as a hero's tragic flaw or demonstrating these aspects of the American monomyth:

   A. A peaceful community is threatened by evil.

   B. Normal institutions (law enforcement officials) fail to conquer the threat.

   C. A hero appears to defeat the villain or evil.

   D. The hero leaves or resumes his disguise.

   Monomyth heroes include Superman, Shane, Clint Eastwood as Western hero, Paladin, the Equalizer, Sting Ray, Moses, and King Arthur.

10. Trace the origins of some of the following to their mythical beginnings: Valentine's Day, Easter, Halloween, Christmas, baptism, funeral customs, any superstition, snakes, any animal, the Olympics, rings, charms and jewelry, a mascot, breaking a wishbone, birthday cake and candles, lucky horseshoe, perfume, "God bless you" for a sneeze, the expression "good bye," and bells.

11. Bring to class examples of fictional characters patterned after mythical heroes.

12. Analyze TV series' heroes in the mythical mode.

13. Bring to class a newspaper article or magazine story in which a sports hero is described in mythic terms.

14. Mythological heroes set off on dangerous journeys to faraway places for adventure or honor. Name other heroes who have undertaken such dangerous odysseys as these. Explain whether their ventures were successes or failures.

15. Construct a list of heroes or heroines who are the subjects of poems or songs.

16. Choose a time in history which appeals to you. Find one person of that era who never received the recognition or praise which you think he or she deserved for courageous deeds, stands, or accomplishments. Summarize that person's life and achievements, and explain why you think he or she was never acclaimed.

17. Read an initiation or quest story by a contemporary writer. Compare and contrast its protagonist with the Greek model and show how the heroic cycle (separation/initiation/return) is used. (Some suggestions: "Through the Tunnel" by Doris Lessing, "The Woods-Devil" by Paul Annixter, and "The Street" by Richard Wright.)

18. Read "The Secret Life of Walter Mitty" by James Thurber. Write an essay or short story explaining why people fantasize.

19. Using the pattern of the heroic cycle, create a story with a hero or heroine of your own making.

20. Using the pattern of the heroic cycle, narrate an incident in your own life which was an initiation experience.

21. Raglan's The Hero, A Study in Tradition, Myth and Drama names 22 elements that seem part of the heroic saga. Outline that structure, and explain how a hero like Theseus, Moses, Jesus Christ, King Arthur, or John F. Kennedy fits the pattern. (This research project would be suitable for especially capable and ambitious students.)

EVALUATION

Students' success in fulfilling instructional objectives might be determined by some or all of the following means:

1. Daily quizzes on reading assignments
2. Class discussion
3. Essays and daily written assignments
4. Response journals
5. A test at the end of each part of the book, using a combination of true-false, multiple-choice, matching, and essay questions
6. Art projects, role-playing, other creative work
7. A comprehensive test at the end of the book, requiring character identification and explanation of terms and concepts which have been emphasized

REFERENCES

Stapleton, Michael. The Illustrated Dictionary of Greek and Roman Mythology. New York: Peter Bedrick Books, 1977.

Van Syckle, Joanne. "Thinking about the Greek Myths," in Ideas Plus, Book Four. Urbana, IL: National Council of Teachers of English, 1987.

RELATED WORKS

Teachers may find in the following works background for teaching Greek mythology.

1. Myths to Live By (Joseph Campbell).
2. "The Myth of Sisyphus" (Albert Camus).
3. Gods and Goddesses of Greek Myth (Bernard Evslin, Dorothy Evslin, and Ned Hoopes).
4. Heroes and Monsters of Greek Myth (Bernard Evslin, Dorothy Evslin, and Ned Hoopes).
5. The Hero: American Style (Marshall Fishwick).
6. The Greek Way (Edith Hamilton).
7. Mythology (Edith Hamilton).
8. Myth and Modern Man (Raphael Patai).
9. "Mythology Today" (Jeffrey Schrank, Media and Methods, April 1973).

JULIUS CAESAR

William Shakespeare

Ollie King
Charlyne Oten
South Natchez-Adams High School
Natchez, Mississippi

OVERVIEW

Critical Commentary. Shakespeare's drama Julius Caesar is a tragedy about noble figures whose tragic downfalls are precipitated by flaws in their character which cause them to make fatal mistakes. Such tragic heroes in the play are Julius Caesar and Marcus Brutus. First, Julius Caesar, the superb military man and Roman dictator, is a tragic figure whose blind ambition smothers his sense of perception concerning the unforeseen dangers that lie ahead. His error in judgment or tragic flaw, nurtured by his pride and self-confidence, directs him to ignore the portentous warnings of danger from several sources: the Soothsayer, the augurers, Calpurnia, and Artemidorus, eventually leading to his death at the hands of the conspirators. Corrupted by the idea of power, Caesar envisions himself immune to the frailties of ordinary men. Caesar's misfortunes, however, warrant pity to some extent when he heartily acknowledges the conspirators at the Capitol; yet, at the same time, the conspirators converge on him. Caesar experiences a momentary awareness of his misfortune when he realizes that his friend Brutus is a participant in the conspiracy.

Marcus Brutus, also a tragic hero, is a respected Roman nobleman whose idealism and and sense of loyalty to the Roman state versus loyalty to Caesar direct him to make decisions that consequently lead to his tragic end. Brutus suffers in a mental war with himself, and it is with the mental anguish that he might arouse pity--pity for a man who has to cope with internal conflicts in his struggle to reconcile those opposing forces. Brutus' decision to join the conspiracy illustrates a commitment on his part to accept the consequences of his action, although he questions the internal and external forces that drive him to actions that eventually destroy him. Prompted by a dedication to follow a certain course, Brutus is totally committed to the forces of conflict. Once these forces are set in motion, Brutus experiences a gradual awareness of a deeper understanding of human nature with respect to his own dilemma.

The Tragedy of Julius Caesar lends itself to several critical approaches including archetypal, psychoanalytical, and New Critical. However, this guide, designed for average tenth graders, will reflect a neo-Aristotelian approach. Aristotle's definition of tragedy can be applied successfully to this drama of a man whose aggressive aspirations overshadow his foresight in determining pitfalls of success. The drama also concerns another man who kills his good friend and suffers the consequences of that action.

JULIUS CAESAR

Potential for Teaching. Julius Caesar offers many instructional opportunities. Students will be able to explore a neo-Aristotelian story grammar by tracing the actions of the tragic heroes as they experience reversal, recognition, and suffering. The play offers two figures through whose behavior students can experience catharsis. The subject matter can be a catalyst for discussion of similar themes. Students will be able to apply newly acquired skills to identify tragic plot patterns in other stories. Since Julius Caesar is based on a real person, students may become more receptive to and appreciative of the drama.

Challenges for Adolescent Readers. Julius Caesar may also present several challenges to young readers. The language and vocabulary of Shakespeare, the length of the play itself, and the long list of characters may intimidate some students. Other students may find the expectations and conventions of Elizabethan drama difficult to understand. Finally, deciding which main character is the tragic hero might frustrate some students.

SUGGESTED INSTRUCTIONAL OBJECTIVES

After studying Julius Caesar, students will . . .

1. identify internal and external conflicts in the tragic heroes
2. identify the tragic heroes in the play
3. explain the tragic flaws in the tragic heroes
4. explain how the tragic flaws in the tragic hero(es) led to their downfall
5. identify the exposition, rising action, climax, falling action, and denouement in the play
6. outline the plot by acts
7. point out examples of the elements of a Shakespearean tragedy in the play
8. relate the elements of a Shakespearean tragedy to another drama
9. characterize the tragic heroes in the play through their actions and speeches and other characters' speeches about them
10. compare and contrast the tragic heroes in the play
11. write a brief composition demonstrating their understanding of how the play produces a cathartic effect

C. Have you ever failed to heed warnings? If so, what were the consequences of failing to do so?

D. What role do superstitions play in your life, if any?

6. Ask students to point out or name some present-day items that would be considered out of time if they were referred to in a selection in which the time setting is, for example, the late 1950s or early 1960s. Point out that Shakespeare makes intentional use of anachronisms throughout the play, as well as blank verse, asides, and soliloquies.

7. To make sure that students have an awareness of the logical sequence of events in the plot, have them do an outline or summary of the play by acts or scenes. (The teacher might develop a desired format for the outline or summary.)

8. Suggest that the students do a biopoem of any person of their choosing, using the following format:

Line 1 - First name
Line 2 - Four traits that describe the character
Line 3 - Relative (brother, sister, daughter, etc.) of
Line 4 - Lover of (list three things or people)
Line 5 - Who feels (three items)
Line 6 - Who needs (three items)
Line 7 - Who fears (three items)
Line 8 - Who gives (three items)
Line 9 - Who would like to see (three items)
Line 10 - Resident of
Line 11 - Last name

9. Have students write in their journals or write a short paragraph on one of the following:

A. Discuss whether or not passing a test justifies cheating.
B. How heavily should friends influence your life?
C. How much do your emotions govern your actions?

10. Ask the students in the class to give an account of a recent movie or TV show about political revolutions or assassinations. They may also include similar news accounts.

A. What charges were made against the government?
B. Who were the leaders of the revolution?
C. What means did they use to gain their ends?

11. Have students report on Shakespeare's theatre or perhaps show a filmstrip on the theatre during Shakespeare's time. Point out the conventions of Elizabethan drama and the characteristics of a Shakespearean audience so that the students become aware of the rapidity of the action in the play and focus on how the characters handle language.

12. Students should make use of side notes and other interpretive aids as continuous references to help clarify difficulties in language. Some longer passages may be paraphrased (at the teacher's discretion).

13. The following is a list of suggested vocabulary words by acts and in the order in which they appear. The list can be used or altered at the discretion of the teacher depending on the vocabulary skills of the students. Words can be presented in context, with the students suggesting various meanings. Students can then check dictionaries to verify their meanings.

Act I

1. concave
2. servile
3. countenance
4. fawn
5. repute
6. loath
7. portentous
8. factious
9. redress
10. alchemy

Act II

1. augment
2. phantasma
3. visage
4. affability
5. interpose
6. carrion
7. vouchsafe
8. imminent
9. tincture
10. cognizance

Act III

1. sirrah
2. puissant
3. prostrate
4. cumber
5. inter
6. parchment
7. bequeath
8. rent

Act IV

1. proscription
2. corporal
3. rash
4. testy
5. vaunt
6. distract

Act V

1. exigent
2. parley
3. presage
4. consort
5. demeanor
6. engender
7. envenom
8. ruse

Act I

1. Provide background information on events that lead up to the opening of the play--the exposition.

2. Focus on the initiation of the plot by listing and introducing the four main characters in Act I.

3. Note how the mood is established in the first scene with repect to Shakespeare's language--his use of puns, especially in the cobbler's speeches, and his use of blank verse (Marullus' speech to the commoners).

4. Attention might be given to the following: the direct contrast between the commoners and the tribunes in their attitudes toward the Soothsayer; Brutus' initial doubts and concerns about the developing circumstances involving Caesar; the first hints of Cassius' jealousy or envy of Caesar's growing power; the first hints of Brutus' inner conflict; and Cassius' soliloquy (the first soliloquy in the play) at the end of Scene ii as it sets into focus the dramatic action on which the rest of the play is based.

5. Direct students to pay attention to the summarizing effects of Cassius' first soliloquy; Cassius' relationship with Caesar and a foreshadowing of the increasing internal war that Brutus is to have, thus leading directly to resulting dramatic action.

6. Refer to the supernatural incidents mentioned in Casca's speeches in Scene iii as a Shakespearean element, emphasizing the unnatural state or order of things and signaling that which, according to the Elizabethans, creates a disturbance in the order of the universe. From this, students might be able to generate their own ideas about storms, earthquakes, volcanic eruptions, etc., as to whether or not they (the students) view these natural disasters as signs of a disturbance of the natural order of the universe.

Act II

1. In Act II, one or more characters make decisions from which they cannot turn back. Ask students what they think those decisions might be. Have them look for additional decisions as they read.

2. Have students decide, after having read Brutus' soliloquy, what his main problem is as revealed in that speech: his thoughts or his actions?

3. Students can be reminded of Cassius as a catalyst that sparks the idea of conspiracy, lighting the fires in Brutus, who weighs heavily his decision to join the conspiracy. However, students might recognize or note the reversal of roles that Brutus and Cassius assume in the development of the conspiracy in Act II.

4. Point out to students that Caesar, despite his ambitious nature, is superstitious; and yet his superstitious nature becomes suppressed when put in opposition to his ambitions. Students should note how one set of persuasive arguments overrides the other warnings.

Act III

1. Mention that Act III is usually considered the most important act in Shakespearean dramas, for it contains the high point in the play. Ask students what they think might be the high point in this act based on what happened in Act II. Also, have students make predictions about Brutus, Caesar, and Cassius. Students should keep in mind the nature

of these characters based on what the students know about them from the preceding acts and should make some predictions about these characters' thoughts and actions in Act III.

2. The teacher may explain the foreboding mixture of expectations at the beginning of Act III involving the futile attempts by the Soothsayer and Artemidorus to warn Caesar along with the uneasiness of the conspirators as they implement their plan.

3. Up to this point in the play, Antony has not figured prominently in the development of the action. Have students consider Antony's position in relation to Caesar and the conspirators before they read Act III.

4. Have students read Caesar's two speeches in Act III, Scene i, ll. 35-75, and decide whether a leader would become less noble if he were to bend to the wishes of the crowd. Ask students to give examples of individuals in authority or power who have given in to the wishes of others. Ask students to explain how these individuals were regarded. Were they respected more? Or less? Why?

5. According to the Elizabethans, the murder of a king creates a disturbance in the order of the universe. Have students defend or attack the idea that the murder of a President or ruler of a country today would disrupt or disturb the order or stability of a nation or perhaps even the world.

6. Ask students how good they are at using words to create the opposite effect of what they intend. Emphasize to them that Mark Antony's funeral oration is mounted with irony, especially in the use of the word honor. As students read the speech, let them keep in mind how Antony deliberately uses the word honor (and honorable) to create his desired effect upon the crowd. In his speech, he constantly refers to the conspirators as "honorable men, all honorable men."

   Knowing the events which have led up to the speech, students might readily see Antony's effective use of the word honor.

7. Have students recall a moment of fear or pity and have them describe what it was like to experience such an emotion. Then tell them to decide whether or not they might have pity for Julius Caesar or Brutus at this point in the play.

Act IV

1. Have students read the stage directions and note the setting (the amount of time that has elapsed between Acts III and IV, and the shift in locale or place of action from scene to scene in Act IV).

2. Note in the exposition the indications of a change in the character of Antony as suggested by his alliance with Octavius and Lepidus.

3. Read aloud the first scene in Act IV and have students contrast Antony's actions and attitude to those in Act III.

4. Students should watch for other external conflicts in this act, particularly between the two opposing armies and between two allies: Brutus and Cassius.

5. Remind students of the supernatural element as a part of the Shakespearean drama and to be aware of its role in Act IV. Ask students the following questions: Are their daily actions sometimes influenced by their dreams? Do their dreams sometimes direct them to perform actions in their everyday experiences? As students read the play, have them carefully consider the scene in which Caesar's ghost visits Brutus and directs him to Philippi.

Act V

1. The teacher can have students predict the outcome of the battles in this act and give reasons for their choices or predictions. Ask the students to decide which elements of the Shakespearean tragedy they expect to see in this last act.

2. The teacher can also have the students predict the fate of the remaining major characters. Ask students if they believe that minor characters will play a role in the unraveling of the plot near the end.

POSTREADING ACTIVITIES

Act I

1. Did Caesar deserve the honors placed on him? Explain. If so, how can he be called ambitious?

2. What have you learned about the main characters from their actions and speeches?

3. How does Shakespeare use language to distinguish class or rank?

4. Identify and explain some of the puns in this act (e.g., in the cobbler's speech in the first scene, "a mender of bad soles").

5. What is the commoners' attitude toward Caesar? What is the tribunes' attitude toward Caesar? Cite evidence from this act.

6. What is Caesar's attitude toward the Soothsayer's warning? Support your answer.

7. Upon what statement made by Brutus does Cassius pounce? What does this reaction reveal about Cassius' attitude toward Caesar?

8. What is Brutus' reponse to Cassius' complaint of his (Brutus') unusual behavior?

Act II

1. Ask students whether or not their predictions about the decisions that the characters made were accurate. Students should discuss their reasons for predicting as they did. What major decision does Brutus debate in his soliloquy in Act II, Scene i? Cite some other decisions that Brutus makes.
2. What finally convinces Brutus to join the conspirators?
3. Why does Cassius allow Brutus to assume the responsibility for making the major decisions?
4. In Act II, Scene iii, Caesar is portrayed as both indecisive and overconfident. Locate evidence to support this observation.

Act III

1. At what point in Act II do things turn around and start to go badly for the conspirators?
2. Based on what students already know about the characters, have them defend or refute the following statement in a short composition: From information gathered from the play so far, Brutus' actions can be described only as honorable, Caesar's as pompous, and Cassius' as envious.
3. What warnings does Caesar receive at the beginning of Act III? How does Caesar react to the warnings? Cite evidence from the text.
4. How would you describe the mood of the conspirators at the beginning of the act? What lines help to establish this mood?
5. When and how does Antony reveal his true motives? What are they?
6. Describe your feelings at Caesar's death. Why do you feel as you do? How has Shakespeare influenced your feelings?

Act IV

1. How much time has passed since Caesar's death? What has happened in Rome since his death?
2. Judging from Antony's evaluation of Lepidus and his own part in the postscription, how has Antony changed since Acts I, II, and III?
3. What has happened to the relationship between Cassius and Brutus?

4. What accusations does Brutus make against Cassius?

5. What does the ghost of Caesar say to Brutus? How does Brutus react to seeing Caesar's ghost?

Act V

1. What evidence is there at the beginning of the act that the conspirators will be defeated?

2. What are the circumstances surrounding Cassius' death?

3. What evidence can you find that indicates Octavius will figure prominently in the new government?

4. How does Brutus die?

5. How does Anthony pay tribute to Brutus at the end of the play?

The Play as a Whole

1. Ask students to find examples in the play of how Shakespeare combines historical facts and fiction.

2. Have students find examples of asides, anachronisms, puns, foreshadowing, irony, and soliloquy. How do they function in the play?

3. Have students give an example of each of the elements of a Shakespearean tragedy and explain its potential effects on the reader.

4. Using the charts compiled in Prereading #2, students will explain the roles of the characters in the development of the plot.

5. Students will write a composition in their journals on the topic "What would life be like for ancient Romans if Caesar had heeded the warnings?"

6. Students will compare their outlines or summaries of the action of the plot by acts.

7. Students will write biopoems of Julius Caesar and Brutus, and share them with small groups. As a class, the students will list similarities and cite differences that they observed in the poems that they heard.

8. Have students discuss the following statements:

   A. Rome is better off without Caesar.
   B. Brutus made the proper judgment in trusting Cassius.
   C. Brutus lacks emotion during the play.

9. Students will see a videotape of Julius Caesar to reinforce the action in the play through dramatization.

EVALUATION

1. The response journals can be used as a form of continuing evaluation.
2. Students can be assigned another drama to which they are to apply the elements of a Shakespearean tragedy.
3. Students may enjoy debating the issue "Did Julius Caesar deserve his fate?" The class can be divided into two groups. Each group will choose a secretary to write the groups' points on the board. After one side makes a point, the other side refutes the point through reasoning, superior evidence, or proof that the other side did not have enough evidence. If the teacher feels the point has been successfully refuted, it should then be erased. Whichever side has the most unrefuted points is declared the winner.
4. Using information gathered from the classes' collected poems, students will write a short essay contrasting Cassius and Brutus. Supporting evidence should be based on information from the play.
5. Artistic members of the class can draw portraits or caricatures of characters or costumes depicting the essences of the characters; some students may choose to make miniature costumes.
6. Students can pretend that they are critics for an Elizabethan newspaper. Have them write a piece for the newspaper explaining why Julius Caesar did or did not achieve the desired effect as a tragedy.
7. Have students write a four- or five-paragraph composition describing the decline in the fortune of Brutus. Include his own mistakes as well as those made by others.
8. Students can prepare a diagram of the action of the play, plotting the exposition, rising action, climax, falling action, and denouement.

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ROMEO AND JULIET

William Shakespeare

Gregory Watford
Gates County High School
Gatesville, North Carolina

Cassandra Smith
Columbus High School
Columbus, Georgia

OVERVIEW

Shakespeare's Romeo and Juliet, long used in secondary schools as the introductory text to Shakespearean drama, lends itself to a variety of critical approaches. For practical classroom purposes, the neo-Aristotelian and reader response approaches provide the most appropriate readings of this drama.

Because Romeo and Juliet has been looked upon as a romantic tragedy and appears to conform to the criteria set up by the neo-Aristotelian school of criticism, an analysis of the drama might well begin by applying this critical approach.

The neo-Aristotelian school of criticism carefully examines the following components of a literary work: plot, character, and effect.

The primary elements of plot are action (this being a major or primary action that runs throughout the text and directly influences the effect), reversal of fortune, and recognition (the lesson learned or knowledge gained by the character[s] involved). The primary action of Romeo and Juliet emerges from the feud between Romeo's family (Montague) and Juliet's (Capulet). The first reference to the feud is in the Prologue:

> Two households, both alike in dignity,
> In fair Verona, where we lay our scene,
> From Ancient grudge break to new mutiny,
> Where civil blood makes civil hands unclean.
> [Prologue, 11. 1-4]

The feud climaxes with Mercutio's death at the hand of Tybalt, and finally ends with the parents' knowledge of Romeo and Juliet's death and Friar Lawrence's explanation of how it all came about.

Reversal of fortune occurs in the characters Romeo and Juliet, but actually a much stronger case could be made for the reversal of fortune in their parents. Romeo and Juliet choose the deaths; therefore, since it was their conscious choice it is sad, but not unfortunate. In the case of their parents it is both sad and unfortunate that, because they refused to reconcile their differences, both sets of parents lose a child.

Recognition occurs only after both families have lost children, as displayed when Capulet and Montague both vow to erect statues and monuments in honor of each other's child.

> Capulet: O brother Montague, give me thy hand:
> This is my daughter's jointure, for no more
> Can I demand.
>
> Montague: But I can give the more:
> For I will raise her statue in pure gold,
> That whiles Verona by that name is known
> There shall no figure at such rate be set
> As that of true and faithful Juliet.
>
> Capulet: As rich shall Romeo's by his lady lie,
> Poor sacrifices of our enmity!
> (V, iii, 294-304)

They realize the consequences of feuding, but only after it has cost both families dearly.

Character is revealed through the action in the text as the characters make choices based on previous and impending actions and the consequences of those actions. The principal characters in the play, Romeo and Juliet, although lovers, are of two very different character types. Romeo is characterized throughout the play by hasty and impetuous behavior. An example of this is when Balthasar says to Romeo:

> I do beseech you, sir, have patience.
> Your looks are pale and wild, and do import
> Some misadventure.
> (V, i, 27-29)

Although his character matures somewhat towards the end of the play, he never really outgrows this characteristic.

Juliet, on the other hand, is more subdued and under control. Never does she experience the level of hysteria sometimes reached by Romeo. She is logical and real, as she reveals in these lines spoken to Romeo:

> . . . O gentle Romeo
> If thou dost love, pronounce it faithfully.
> Or if thou think'st I am too quickly won,
> I'll frown and be perverse and say thee nay,
> So thou wilt woo; but else, not for the world.
> (II, ii, 93-97)

The effect or catharsis of the play arises out of pity. This pity is evoked by the realization that had Montague and Capulet acted on their own accord to end the feud earlier, Romeo and Juliet might have lived. This is echoed by these lines spoken by the Prince:

> Capulet! Montague!
> See what a scourge is laid upon your hate
> That keaven finds means to kill your joys with love!
> (V, iii, 291-293)

Romeo and Juliet satisfies neo-Aristotelian requirements for drama and lends itself well to a neo-Aristotelian mode of instruction in the classroom.

Reader response criticism involves an interaction between the reader and the text. It places much emphasis on the experiences the reader brings to the text and the feelings the text elicits from the reader. It is because of these two characteristics of reader response criticism that it becomes an extremely valuable tool in the postreading phase of literature instruction.

When teachers are influenced by reader response theory, students have the opportunity to ask questions of the text and of themselves as they proceed through the text. An example of this would be to ask students to respond freely to Romeo and Juliet after completing Act I. Subsequent discussion would begin from student responses and would continue under the teacher's careful guidance.

SUGGESTED INSTRUCTIONAL OBJECTIVES

After studying this work, students will . . .

1. develop an understanding and structure of Shakespearean drama
2. identify the major conflicts in the play
3. show how the plot develops from characters in conflict
4. display an understanding of catharsis and its role in a Shakespearean drama
5. understand and identify foreshadowing as it occurs in the play
6. define pathos and identify scenes in the play in which it occurs
7. identify the elements of recognition as it pertains to the romantic tragedy
8. trace the plot of Romeo and Juliet through an analysis of conflict, choice, and consequence

PREREADING ACTIVITIES

1. Assign several students beforehand to read West Side Story and prepare a review for the class.

2. Help students to understand the term pathos and have them cite examples of pathos that they have encountered in movies, television, or works of art.

3. Help students to understand recognition and ask them to cite examples of recognition they have encountered in movies, television, or works of art.

4. Have students list in their notebooks the conflicts they observe in the following circumstances:

   A. conflicts within themselves
   B. conflicts between themselves and others
   C. conflicts among their friends and relatives
   D. conflicts reported on television news and in newspapers
   E. conflicts on television shows and in movies

   When the students have a wide variety of conflicts listed in their notebooks, divide the class into groups and ask the groups to categorize the conflicts listed by the group members. After each group has developed its categories, have the groups switch their lists to determine whether any conflicts listed by other class members deserve new and separate categories or whether they all fit the categories determined by the group. Having categorized conflicts, the students are now free to apply the categories to the plays they have read.

5. Ask students to speculate about how they would behave if they were in a situation that occurs in the play (i.e., two young people of differing faiths meet and fall in love, but are not allowed to date).

6. Have students improvise a scene in which they act out a situation similar to one found in the play they are about to read.

POSTREADING EXERCISES

1. West Side Story is a modern musical that can be compared to Romeo and Juliet. Have students compare and contrast the two works either orally or in a written response.

2. Have students reenact a selected scene for the class.

3. Ask students to write a paper in which they take a specific act of the play and plot out where each scene in that act took place in the theater.

4. Divide the class into two groups. Have one group list all the conflicts Romeo is involved in and have the second group list all the conflicts Juliet is involved in. Direct a discussion centered around how the conflicts that each encountered, both together and individually, contribute to the plot in the play, especially to the conclusion.

5. Have the students draw a cartoon series illustrating selected scenes from the play.

6. After the class finishes studying the work, view the film. Before showing the film, ask the class to look specifically for the following aspects of the film:

   A. Was the story changed in any way? How? Why?
   B. Could the director have presented the story just as the author wrote it? Why or why not?
   C. If it was changed, was the result better or worse than the original? Defend your response.
   D. Did the director emphasize specific events or characters more than Shakespeare did? Why?

7. Instruct students to divide their notebooks into the following sections and write the lines which fit each section as they encounter the lines or realize their importance:

   A. lines that foreshadow later events
   B. lines that reveal a conflict
   C. lines that reveal a character's personality
   D. lines that explain why a character behaves as he or she does
   E. lines that refer to past events
   F. lines that impress me

8. Have students create a newspaper reflecting the period in which the action of the play takes place. For the sake of simplicity, the newspaper's style can be that of a modern newspaper.

9. When studying a play by Shakespeare, or any other writer whose language may not be familiar to students, ask some students to translate into modern English lines from a scene, a key speech, or a brief interchange between characters. One group of students might elect to translate the selection into some formal variety of Standard English while another group translates the same selection into colloquial English, replete with slang and expressions that are popular in your school. Then compare the various versions, noting whether key ideas are maintained or lost in the modern versions and whether the modern versions improve the original version.

EVALUATION

1. Point out at least five notable examples of Shakespeare's use of humorous characters and situations in Romeo and Juliet to relieve the atmosphere of tragedy that pervades the play as a whole.

2. At several points in the play Romeo, Juliet, and other characters express feelings of foreboding. Find five examples of premonitions that foreshadow the tragic end of the play.

3. You and a classmate are to prepare a 3-5 minute scene from the play and read it aloud to the class. You will be graded on how well you present the scene, use nonverbal language reinforcers (gestures, facial expressions, etc.), and handle special dialogue problems.

4. Throughout the play there are many references to the control of the stars or the heavens over the fate of the two lovers. A modern audience would probably look for other causes of the tragedy. Discuss the influence on the lovers' lives of (A) fate; (B) chance or circumstances; (C) family; (D) friends; (E) the customs of society in that place at that time; (F) the character of Juliet; (G) the character of Romeo; and (H) personal choice.

5. Is there any one character whose behavior seems praiseworthy at all times? Or must all of the characters share the blame for the tragedy that occurs? Defend your answer.

"OZYMANDIAS"

Percy Bysshe Shelley

"OZYMANDIAS REVISITED"

Morris Bishop

Richard Thompson
Glencliff High School
Nashville, Tennessee

OVERVIEW

Critical Commentary. The New Critics are especially distrustful of the works of Percy Bysshe Shelley. Conceding that Shelley possessed poetically genius gifts, they vigorously disapprove of his romantic idealism and his passionately effusive verse.

In the words of M. H. Abrams, "New Critics warn the reader against critical modes which depart from the object itself as the Intentional Fallacy or Affective Fallacy; and in analyzing and evaluating a particular work, they usually eschew recourse to the biography of the author, to the social conditions at the time of its production, or to its psychological and moral effects on the reader" (p. 117). It is with some irony then that this paper will attempt to use the New Critical approach to demonstrate the masterfulness of Shelley's parable-sonnet "Ozymandias." The companion poem to this sonnet, "Ozymandias Revisited," will be shown as a modern reaffirmation of Shelley's irrefutably redoubtable thesis, the folly of humans (especially tyrants) to project their morality and hubris beyond the moment.

Nor is this to imply that the New Critics, led by the greatest poet-critic of the twentieth century, T. S. Eliot, are not correct in their appraisals of most of the Shelley canon. The Vanderbilt fugitives and others, Cleanth Brooks, John Crowe Ransome, Allen Tate, Robert Penn Warren, F. R. Leavis et al., the olympic pantheon of the American Formalistic approach, accurately identified that in Shelley's production which is offensive to modern sensibility.

Modern sensibility worships at the altar of Science with a capital S. Technology is everything. To value something you must be able to quantify it. Politics, a favorite subject of Shelley's, is ruled by pragmatism. Life itself is an economical odyssey. The ultimate judgmental dictum is "the bottom line." Salvation, if there is to be such a thing, will come from either IBM or the Apple; poets who believe that redemption is possible through meter and rhyme, images, symbolism, or metaphor are to be summarily dismissed as benighted crackpots: "romantics."

There is no shortage of Shelleyian verse that cannot be vilified new-critically for its passionate excess. A particular favorite for this exercise is "Ode to the West Wind" with its dissipation of exhortative self-indulgences, the most famous of which reads:

> Oh, lift me as a wave, a leaf, a cloud!
> I fall upon the thorns of life! I bleed!

By contrast, in the poem "Ozymandias" Shelley completely relinquishes the extravagance of emotion. The language is spare: lean, exact, and immediately powerful.

To illustrate this, it is useful to know that (notwithstanding the strictures of New Criticism "to eschew recourse to the biography of the author, to the social conditions at the time of its production . . .") the sonnet was written in friendly competition with Shelley's confidant and financial advisor, Horace Smith. Dougald B. MacEachen pointed out that "the superiority of Shelley's choice of details and of the vigor of his diction are spendidly illustrated by a comparison with the octave of his friend's sonnet:

> In Egypt's sandy silence, all alone
> Stands a gigantic leg, which far off throws
> The only shadow that the desert knows.
> 'I am Great Ozymandias,' saith the stone,
> 'The king of kings; this mighty city shows
> The wonders of my hand." The city's gone!
> Nought but the leg remaining to disclose
> The site of that forgotton Babylon.

(Desmond King-Hele reports that "Ozymandias was one of the Greek names for Rameses II, and the first of the two key lines in the poem paraphrases an inscription on an Egyptian temple recorded by Diodorus Siculus, 'I am Ozymandias, king of kings.' The traveller may have been Dr. Pococke, who described such statues in 1743" [p. 92]. The site of the statue described was in Thebes; to heighten the emotional effect of their poems, both Smith and Shelley removed it to its historical antecedent, Egypt.)

In comparison to the above octet, Shelley's sonnet begins with a simple declarative sentence, precise and straightforward: "I met a traveller from an antique land/ Who said: 'Two vast and truckless legs of stone/ Stand in the desert." The tone is conversationally familiar, mere fastidious reportage. There are only four words of more than one syllable, and only two of these can be regarded as even remotely "poetical." However, by the end of Shelley's essay-sermon, these two words will assume an added dynamic significance. *Antique*, beyond its more prosaic synonym *ancient* or *old*, connotes "out-of-date," never to return again, supplanted by something more useful and more valuable *pragmatically*. Shelley's implication, of course, has to do with freedom: tyrannical governments replaced by democracies. "Trunkless," besides describing the deteriorating condition of the statue, implies emasculation and ineffectuality, an only slightly veiled expression of the poet's loathing for the institution of monarchism.

The undeviating "traveller" continues to report in a tone of almost awed stupefaction the effect that this encounter has produced. He states that the head of the statue lies nearby, but it is a "shattered visage," "whose frown/ And wrinkled lip, and sneer of cold command,/ Tell that its sculptor well those passions read." The statue has been physically mocked by the inexorable ravages of time, while the model for the sculpture, unaware, was intentionally mocked by the subservient artist who intuitively understood the futile absurdity of self-promoted, would-be eternal graven images, the paradox of flesh represented by stone.

"The crux of the poem is the inscription on the pedestal, and this is far removed from any hint of bias, because it is the veracious traveller's report of what someone else wrote" (King-Hele, p. 92). Chiseled into the pedestal supporting "trunkless legs" are the words: "My name is Ozymandias, king of kings;/ Look on my works, ye Mighty, and despair!" As the sculptor had mocked Ozymandias with a "frown," "a wrinkled lip," and a "sneer of cold command," so has he mocked him with this engraving, this fatuous bombast.

The terminal ridicule of this vaunting puffery will be supplied by our virtually overwhelmed narrator in his ingenuous description of the surrounding environs. The apparent simplicity, the seemingly unsophisticated artlessness, of what appears to be a lack of detail provides the quintessential flourish of ironic condemnation. Following the grandiloquence provided by the pedestal, "the last three lines of the poem, flat and direct . . . have a compelling finality" (King-Hele, p. 94).

These lines consist of but eighteen words, common words, only one of which has more than two syllables. King-Hele comments that there is a "music in the verse . . . a satisfying sequence of vowels and deft alliteration" (p. 94). Read aloud, the sounds of the lines are haunting, intimidating. They preach of vanity and warn of mutability.

> Nothing beside remains. Round the decay
> Of that colossal wreck, boundless and bare
> The lone and level sands stretch far away.

Some one hundred fifty-odd years after the first appearance of "Ozymandias," Morris Bishop, quite playfully I would expect, took the opportunity to parody the poem to comment on the implacable stupidity of the human condition. I say "parody" because the poem is usually so anthologized; but, wittingly or not, Bishop's message is the same as Shelley's.

The poem is, for the first eleven lines, exactly the same. A first-time reader might ask, "Is this parody or plagiarism?" The last three lines provide the joke. And the message. They read:

Also the names of Emory P. Gray,
Mr. and Mrs. Dukes, and Oscar Baer
Of 17 West 4th St., Oyster Bay.

The names of the personages in the Bishop version are brilliantly significant. The surnames are bland with affected given names. Mr. "Gray" includes his middle initial. Mr. Baer (Bare?) includes his address. The imperial "Dukes" sign on as a majesterial couple.

Of Osymandias Shelley said, "Fool."

Of the "Kilroy was here" Americans Bishop said, "Fools."

The message of both poems is forever lost to idolatrous pragmatists worshipping at the altar of "works."

Potential for Teaching. The sonnet "Ozymandias" is usually taught in the twelfth grade in conjunction with the development of English literature. It is anthologized in virtually every high school textbook used in such a course. By the time of its teaching students have probably been introduced to the sonnet form. They are familiar with its tight fourteen-line metrical pattern and with its variety of rhyme schemes.

Students should also be aware of the variety of themes that poets have explored in the sonnet form. The love themes of Shakespearean sonnets can be contrasted to the themes of religious fervor of Milton; the passionate themes of Keats can be compared to some of the more didactic verse of Wordsworth.

"Ozymandias" demonstrates the power of the sonnet form dealing with the theme of a political ideal. The companion poem, "Ozymandias Revisted," can be used to show the immutability of human folly.

SUGGESTED INSTRUCTIONAL OBJECTIVES

After reading and discussing these poems, students will be more actively aware of the potential of the sonnet form as a means of powerful political expression. They should be more aware that poets are interested in more sanguine themes than unrequited love and the beauties of nature. They should be aware that the Morris Bishop work, "Ozymandias Revisited," is both a parody of Shelley and a serious work in its own right.

Finally, they should be able to new-critically demonstrate the superiority of the Shelley sonnet over the poem by Horace Smith.

PREREADING ACTIVITIES

1. Students should read several of the more typically Shelleyian verses. Fortunately, many of these are also anthologized in a standard text. "The Cloud," "To a Skylark," and, of course, "Ode to the West Wind" offer many examples of the passionate dissipation of most of Shelley's verse. This should be emphasized in order to compare the leanness and the power of choice of words and syntax of "Ozymandias."

2. More difficult to locate, but well worth the effort, is the sonnet by Horace Smith on the same subject. It should be pointed out that Shelley and Smith composed their poems in friendly competition. Copies of the Smith work should be supplied students in order that they might contrast the two.

3. Students should be made aware of the cultural event of 1987: the touring collection of artifacts of Rameses II (the subject of the poem "Ozymandias). As chance would have it, tours were made available to high school students of Nashville, Tennessee, to visit the exhibit in Memphis. They were pleasantly startled when the tour guide recited "Ozymandias" to them. (Many of them could have done the same thing.)

4. Students should be asked if contemporary political oppressors are still erecting monuments to themselves in an effort to project immortality. They may need some assistance in identifying petty tyrants like Ferdinand Marcos and "Baby Doc" Duvalier, but certainly infamous despots like Hitler, Mussolini, and Stalin should be readily identifiable to them. They should be asked if they see any similarity in the fact that, like Ozymandias, these dictators are known by a single name. They should be asked to locate these people in time, to find out the lengths of their "reigns of terror," to describe the results of their "monument"-building.

   In contrast, they should be asked to find out the originations of the monuments dedicated to George Washington, Thomas Jefferson, and Abraham Lincoln. They should be questioned to determine whether they believe Mt. Rushmore will exist longer than the statue of the "King of Kings" did. The discussion of these questions should lead directly to Postreading Activities.

POSTREADING ACTIVITIES

Either by themselves or in small groups, students should present as much visual material they can on the following:

1. the Rameses exhibit
2. the "before and after" appearance of The Third Reich
3. the destruction in Poland of the statue of Stalin
4. "before and after" depictions of the life of Mussolini
5. the 100-foot statue of Ferdinand Marcos erected to himself
6. the overthrow of the regime of the Duvaliers

7. the Washington Monument
8. the Jefferson Memorial
9. the Lincoln Memorial
10. Mt. Rushmore

Visual material should be presented as part of an oral presentation of the pertinent facts about each assignment.

This material should lead back to a discussion of the poems "Ozymandias" and "Ozymandias Revisited." In their discussions students should re-discover a theme of literature through historical evidence.

EVALUATION

Evaluation on a work so short as a sonnet can be anything from a quiz to a theme. This sonnet is usually grouped in a much larger unit, "Romantic Poetry."

With surprisingly good results, I have had students write their own sonnets on a contemporary political or social theme. The metrical pattern cannot be altered, but rhyme schemes can. Obviously, this is beyond the range of many students, but results have been extremely gratifying.

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"A WORN PATH"

Eudora Welty

Ronda Foster
Brainerd High School
Chattanooga, Tennessee

> "Only birth can conquer death--the birth, not of the old thing again, but of something new. Within the soul, within the body social, there must be--if we are to experience long survival --a continuous 'recurrence of birth' (palingenesia) to nullify the unremitting recurrences of death."
>
> --Joseph Campbell
> The Hero with a Thousand Faces

OVERVIEW

Critical Commentary. With "A Worn Path" Eudora Welty issues a life-affirming manifesto. Centering on the theme of human endurance and immortality, Welty's short story celebrates life's journey. Covering the span of a day, it is the record of a mission of love and renewal. Rich in symbols and mythological allusions, "A Worn Path" lends itself well to archetypal criticism. Myths are road maps of the psyche, giving concrete form to the fears and wishes of the people and cultures that create them. Myths give order and structure to shape man's experiences and to charge them with meaning. Although sometimes labelled as a local color author or a writer of "village" genre, Welty transcends these tags of regionalism to address ageless concerns. What is immortality? How does one defy death?

One motif in archetypal criticism is the spiritual quest. Rhythms taken from the natural world--the solar cycle, the seasonal cycle, and the organic cycle of human life--are reflected in the overarching archetype, the death-rebirth theme. As the protagonist's name implies, Phoenix signifies regeneration and the triumph of life over death. Seeking her way with tapping umbrella, Phoenix is a pilgrim on the road, through the labyrinth back to re-creation. The first step in a quest is the call to adventure or "moment of spiritual passage, which when complete amounts to a dying and a birth" (Campbell, p. 51). Typical of this call is a dark forest, a great tree, a spring, and the lowly appearance of the hero. These symbols are all embedded in "A Worn Path."

Phoenix herself conforms to archetypal images, but her complexity does not allow one to reduce her to a mere stereotype. Phoenix can be seen as both the Great Mother--embodying the mysteries of life, death, and transformation--and the woman as hero (Guerin, p. 160). The positive aspects of the Great Mother apply to Phoenix; she is associated with birth, life, growth, warmth, and protection. As an aging woman, Phoenix no longer fits the traditional heroine roles and, thus, is freed to be heroic. She transcends her limiting situation. Phoenix also serves as a hero because "her position reflects typically or emblematically the situation of Everyman" (Pearson and Pope, p. 12). "A Worn Path" can be read as a dramatization of the search for eternal life. Like the hero in numerous variations of the monomyth (a term taken from Finnegan's Wake to refer to the rites of passage--separation, initiation, and return--that lead to transformation and redemption), Phoenix is unrecognized, even rejected. Nevertheless, just as the male Hero Warrior is "the champion of creative life" and "not of things become but of things becoming," so Phoenix is not deterred on her journey.

After accepting the call, the hero moves into a dream landscape where she must survive numerous trials. Phoenix's path runs up a hill, she is caught by thorns and threatened by the hunter, death, but on she walks. Joseph Campbell notes that "the agony of breaking through personal limitations is the agony of spiritual growth" (p. 51). Reaching her destination, Phoenix secures medicine for her grandson. Swaddled in a quilt, waiting alone, suffering, the grandson is the Hero-child--the potential future of the Great Mother. Having survived her trials and accomplished her great deed, Phoenix returns to nurture and to bestow the Hero-child with the healing boon. In addition to the medicine, Phoenix brings a Christmas gift of a paper windmill. Evocative of the sun and spiritual illumination, the circular windmill is the archetypal image of the mandala. Perhaps a greater gift than the medicine, the mandala serves as an aid to induce contemplation and to encourage "the spirit to move forward along its path of evolution from . . . the realm of corporeal forms to the spiritual" (Cirlot, p. 199).

Phoenix's spiritual quest, symbolic of life's journey, is mirrored in the archetypal pattern of seasonal cycles. At the inception of "A Worn Path," morning dawns as Phoenix's journey begins. Although the day is not exhausted, the trip is long. With night, death and rebirth in the form of her grandson, the Hero-child, await Phoenix.

The short story begins with the words "It was December." Appropriate to the winter season, death imagery appears throughout "A Worn Path." Yet, just as winter represents the genre, irony, so it is ironical that the season also represents eternal life through the Christmas myth. Winter, an archetypal representative of the time when one's actuality is furthest from one's desires, is also in the Christmas tradition a time of goodwill and charity.

The archetypal approach to criticism is not alone in requiring a close textual reading. New Criticism also demands it. A mythological approach seeks to find universalities in images; a New Critical approach seeks the specific and the particular. Nevertheless, both approaches represent the underlying conviction that art restores the unity of mind that modern life and science have fragmented. Although most often applied to poetry, New Criticism does have application to "A Worn Path," which is constructed with rich images that lend to the thematic unity.

Flight imagery abounds in "A Worn Path" from the allusion to the mythological bird, the Phoenix, to the description of the grandson as a young bird, peeping, "holding his mouth open like a little bird." In opposition to the symbols of spiritual longing, earthbound birds, such as the buzzard and the hunter's bagged bobwhites, represent death and decay.

Another dominant image is again embodied in Phoenix. The sun incarnate, Phoenix is described as being a "golden color" with ringlets that smelled like copper tied in a red, fire-like rag. Characterized as a sun goddess, she becomes a symbol of consciousness, creative energy, and the passage of time and life.

Additionally, the nobility with which Phoenix carries herself and the dignity of her character contribute to her elevated image. She is "a festival figure in some parade" who announces "'Here I be'" (an assertion echoing Yahweh's "I am") with a "ceremonial stiffness." Even Phoenix's wrinkles support the thematic concern of inexhaustible life. "A whole little tree" stands in the middle of her forehead, like the tree of life (growth) or the tree of knowledge (death). The latter is sometimes depicted showing signs of fire, the solar side of the Celtic double tree of life.

The sun imagery is countered by death and dying symbology. The landscape is strewn with dead trees, withered cottonfields, dead cornfields, a hollow dead man--the scarecrow--which was at first mistaken for a ghost. Phoenix defies death as she addresses its symbol, a buzzard, "Who you watching?"

Although much of the imagery surrounding Phoenix emphasizes her timelessness, ambiguity exists as well. With her trip to Natchez as "regular as clockwork" and steps balanced like the pendulum of a grandfather clock, Phoenix appears trapped, bounded by time. Pulled to her path, Phoenix repeats her journey ritualistically. When the nurse questions Phoenix, the implication is raised that perhaps the grandson is dead. There is no longer a purpose to her cycle. Regardless of the physical reality, Phoenix affirms the spiritual truth--"He going to last."

As a final approach, reader response criticism would empower students to determine their own meanings in the text. Moving from the allusions and images within the text, reader response would involve the student's private mythology. While New Criticism invests authority in the text, reader response criticism purports that the text does not exist until the reader interacts with it. This frees students (and teachers) to acknowledge a multiplicity of "correct" answers. More importantly, it encourages the formulation of questions. Although reader response criticism does not advocate imposing factual prereading questions, suggesting questions that focus the student on the effect of the text provides guidance. Judith Fetterley offered the following questions as a means of determining response to any story:

1. What happens in the story?
2. What did you feel when you read?

3. What in your own personal experience did the story call forth?
4. What is the most central image, word, or moment in the story?

Potential for Teaching. The brevity of "A Worn Path" both appeals to adolescent readers and lends itself well to common reading and class response. "A Worn Path" is a model short story for introducing archetypal symbols and motifs. Discussion of the protagonist, Phoenix, leads students to examine the quest theme and its relevance both to young and to old. An examination of "ageism" and our culture's responses to the aged is a natural outgrowth of the reading. At a time when students deeply want to belong to a group, the archetypal structure provides a sense of order, connections, and community. An awareness of the cyclical nature of life is increased. Tightly crafted with only one central character, "A Worn Path" enables students to focus on the wealth of details easily. The skillful manner in which patterns of images construct theme enhances the teaching of analytical skills.

Challenges for Adolescent Readers. The simplicity of plot and the low level of difficulty of the vocabulary make "A Worn Path" accessible to classes with a wide range of ability levels. However, students lacking background in archetypal images and motifs may have difficulty appreciating the symbolism and the allegorical significance of the story. The ambiguity created by the questionable existence of a grandson might be confusing for some readers.

SUGGESTED INSTRUCTIONAL OBJECTIVES

After studying "A Worn Path," students will be able . . .

1. to identify archetypal figures in "A Worn Path" (e.g., the Great Mother, the Hero-child, the Hero as Warrior) and determine how characterization in the short story creates archetypes

2. to trace the quest motif in "A Worn Path"

3. to identify historical and current examples of the Hero-child and the Great Mother

4. to list details of the setting and explain how they contribute to the thematic unity

5. to relate the archetypal Great Mother, Phoenix, or her journey to a similar figure or a quest from their own experiences

6. to determine a central image of "A Worn Path" and justify their choice

7. to utilize the seasonal and organic cycles (birth-death-rebirth) as means of analyzing theme in "A Worn Path" or future readings

8. to employ reader response questions as a means of clarifying thoughts and reacting to the story

9. to recognize the literary devices used in "A Worn Path" (e.g., simile, metaphor, and point of view)

PREREADING ACTIVITIES

1. To encourage the process of reader response, the teacher will read the first two sentences of "A Worn Path" aloud. Students will write impressions and predictions (for 5-10 minutes) about the character in their response journals. Allow time for students to share their hypotheses about Phoenix.

   After reading the third sentence in which the character is named, ask students to record if their expectations changed in any way.

   Read aloud the remainder of the first four paragraphs. Ask students to suggest Phoenix's destination and the purpose of her journey.

2. To focus on the initiation and quest motifs elicit examples of rites of passage from the students (e.g., getting one's driver's license, graduating from high school, becoming eighteen or twenty-one years old). Ask them to determine ways in which they are changed by these rituals.

3. After presenting the following quotation by Joseph Campbell, encourage students to discuss its meaning and applicability to their lives and to modern life:

   > "It is only those who know neither an inner call nor an outer doctrine whose plight truly is desperate; that is to say, most of us today, in this labyrinth without and within the heart."

4. Acquaint students with archetypal figures, especially the Great Mother, the Hero-child, and the Hero as Warrior). Brainstorm together to create a list of modern figures who belong in each category. Discuss the traits and attributes of the modern characters that contribute to their being viewed as archetypes.

5. Discuss the myth of the Phoenix and ask students to write predictions about the character based upon their knowledge of this literary allusion.

6. Read "The Tide Rises, the Tide Falls" by Henry Wadsworth Longfellow. As a class, analyze the central figure, the traveler, as a pilgrim. Determine the implication of the line "The tide rises, the tide falls," and its relation to the organic cycle of life. Relate the solar cycle of the poem to its theme. Discuss the significance of the poem's setting, the seashore.

7. Examine the Marc Chagall painting I and the Village. Ask students to determine the setting depicted, discuss the symbols, and suggest a meaning for each.

GUIDE FOR READING

The attached guide for reading was designed to better enable students to read closely. It is intended to assist students with their examination of literary devices and the effect of the story on them as readers.

POSTREADING ACTIVITIES

1. Chart Phoenix's quest, noting the various trials she undergoes and the gifts--the boon--that Phoenix is securing for her grandson, the Hero-child. Following the monomyth pattern delineated by Joseph Campbell in Hero with a Thousand Faces, create your own quest myth.

2. Compare and contrast the painting, I and the Village, with the short story, "A Worn Path," to demonstrate the use of symbolism in different media. Similarities might include the following:

   A. the dream-life state of the central character
   B. the rural setting
   C. the image of a path leading to a village
   D. the main figure's coloring (green) might correspond with Phoenix's name

3. Create a collage or drawing that uses symbols to indicate the central image or mood of "A Worn Path" or another related literary work.

4. Contrast the journey of the traveler in "The Tide Rises, the Tide Falls" to the quest of Phoenix. How do the two differ? How is the imagery of the solar cycle employed differently?

5. Read Sylvia Ashton-Warner's short story entitled "The Phoenix." How does her reworking of the myth give it an ironic twist? Discuss other possible story lines that would utilize the Phoenix as a central image.

6. The following topics for class discussions could lead to writing activities as well:

   A. how images, character names (or lack of names) and descriptions, and setting contribute to the theme
   B. how Phoenix typifies a sun goddess
   C. how Phoenix typifies a Great Mother
   D. how stereotypes differ from archetypes
   E. how society treats the aged compared to minor characters' treatment
   F. how flight imagery symbolizes Phoenix

7. Read Alice Walker's short story "The Welcome Table." Determine the old woman's quest. Various characters demonstrate differing viewpoints toward the protagonist. Analyze the different perspectives and compare them to the viewpoints of the minor characters in "A Worn Path" toward Phoenix. Walker shows the old woman's death from three different perspectives. After explaining these, hypothesize about how the hunter, the attendant, and the nurse would react if informed of Phoenix's death.

8. After listing attributes that shape Phoenix as a heroic character, write a character sketch about someone you know (or a historical or literary character, fantasy figure, etc.) who shares these qualities.

EVALUATION

Informal evaluation of the students' comprehension of "A Worn Path" takes place during postreading discussion. An examination of the response journal and suggested postreading writing activities provide further means of evaluation. Other possibilities might be:

1. In an essay, discuss the implication of the title as it relates to the theme of the story.

2. Take one of the following statements (from Reading for Ideas by Walter Pauk and Josephine Wilson) as a thesis for an essay developed as a result of reading "A Worn Path":

   A. Every person has a basic dignity.
   B. Human values are more important than education.
   C. Human values are more important than race.
   D. Love transcends death.

3. React in writing to this statement by Joseph Campbell: "The hero is the man of self-achieved submission." Use details from "A Worn Path" to support your assertion. You may agree or disagree with Campbell.

RELATED WORKS

1. The Old Man and the Sea (Ernest Hemingway). An elderly fisherman faces physical and spiritual trials during a sea-going quest.

2. The Adventures of Huckleberry Finn (Mark Twain). Perhaps the prototype of the quest theme in American literature. The initiation motif moves the hero down the river of life toward self-knowledge and awareness of society's injustices.

3. Our Town (Thornton Wilder). An examination of the cyclical nature of life. Constructed with a classic story line (boy meets girl, falls in love and marries), the play depicts the infinite value of the ordinary.

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GUIDE FOR READING

"A Worn Path"

1. Phoenix is characterized by physical description, her actions, and her thoughts. Record at least two statements which exemplify each method of characterization and explain how each contributes to your understanding of the protagonist. For example, what trait or attribute is revealed by these quotations:

   A. "She looked straight ahead."

   B. "'Seem like there is chains about my feet, I get this far.'"

2. Examine the following symbols in "A Worn Path" and suggest a meaning for each:

   A. dark woods
   B. thorn bush
   C. hill
   D. buzzard
   E. scarecrow
   F. bobwhites
   G. hunter
   H. paper windmill

3. "A Worn Path" is replete with figures of speech. List the two things being compared in each of the following statements. Then compose an original simile or metaphor that characterizes Phoenix.

   A. ". . . she kept tapping the frozen earth in front of her. This made a grave and persistent noise . . . like the chirping of a solitary little bird."

   B. "Her skin had a pattern . . . as though a whole little tree stood in the middle of her forehead."

   C. "The cones dropped as light as feathers."

   D. ". . . like a festival figure in some parade, she began to march across."

   E. ". . . stretching her fingers like a baby trying to climb the steps."

   F. "Big dead trees, like black men with one arm, were standing. . . ."

   G. ". . . the moss hung as white as lace from every limb."

   H. "Overhead the live-oaks met, and it was as dark as a cave."

   I. "Lying on my back like a June bug. . . ."

J. ". . . she gave off perfume like red roses. . . ."

K. ". . . holding his mouth open like a little bird."

4. In a journal entry, respond to the following:

   A. In a sentence describe the action of the story.

   B. List images that created the mood of the short story.

   C. Relate the character, Phoenix, to someone you know.

   D. Why do you think Eudora Welty chose to name her protagonist Phoenix?

5. Readers may view Phoenix's quest from different perspectives. Similarly, characters in the story perceive her journey from different points of view. Explain the reactions of these minor characters to Phoenix and suggest what segment of society each might represent.

   A. the hunter
   B. the attendant
   C. the Christmas shopper
   D. the nurse

THE SWORD IN THE STONE

T. H. White

Charles Hannah
Opelika High School
Opelika, Alabama

OVERVIEW

Critical Commentary. T. H. White's tetralogy The Once and Future King is a twentieth-century retelling of Thomas Malory's fifteenth century Le Morte d'Arthur. However, the first book of the series, The Sword in the Stone, tells of Arthur's childhood and education, a gap in Malory's version since Malory was interested in the king rather than the man. The Sword in the Stone is 24 chapters long with only the last 2 chapters actually tracing back to Malory. The preceding chapters tell of Arthur's maturation from the approximate ages of 12 to 18, when he pulls the sword from the stone. This maturation story allows White to explain how a nice, naive, not-too-smart boy is groomed by the magician Merlyn to become one of the greatest kings in Western literature.

One pattern which readily offers a framework for this romantic narrative is the seasonal cycle of archetypal criticism. This pattern matches the seasons with the actions of a hero: spring is a time of comedy set in a dream-like, ideal world, particularly a unified, youthful society; summer is a romance in which the hero must struggle to overcome obstacles; autumn is a time of tragedy in which the hero, associated with fate or hubris, falls or dies; winter introduces irony and satire, the opposites of comedy, and depicts two societies, one normal and one absurd; with spring again comes the rebirth and recognition of the hero, restarting the cycle.

Though it is only the beginning of White's romantic tragedy of Arthur and his kingdom, The Sword in the Stone can stand alone as a coming-of-age quest. In the seasonal cycle of the complete legend, this first book is the spring, the rise of the hero from low station to high. Yet, this first book contains its own seasonal cycle. However, one problem with the seasonal interpretation is that the novel that appears in the tetralogy is not the original novel. White had planned a fifth book, finally published in 1977 as The Book of Merlyn, that was turned down by his publisher due to the shortage of paper during World War II. As a result, when White published the tetralogy in 1958, he incorporated several sections of the fifth book, such as the chapter on the ants and those on the geese, into the first book. This rearrangement caused him to omit sections of the original version of The Sword in the Stone which had appeared as a separate book in 1939.

The book begins with the young Arthur, "Wart," in the summer, and, true to the seasonal pattern, the first four chapters show a pastoral community in which royalty, freemen, and serfs work together in harmony for the good of all. The countryside is lush, and virgin forests offer freedom and possibility with just enough danger to provide excitement. Wart achieves his first quest by "discovering" Merlyn while trying to rescue a hawk that Kay has lost. White's Merlyn is almost silly to begin with; however, when Wart and Merlyn return to Ector's castle, Kay angers Merlyn, allowing White to reveal a brief glimpse beneath this silliness to show the dark power of Malory's wizard.

Chapters 5 through 8 take Wart through the end of the summer, a time of romance when the hero struggles toward a more desirable world. Merlyn's method of education is to allow Wart to experience a situation from which the boy should realize the lesson. In turn, Merlyn shows Wart the savagery of the philosophy of "Might is Right," the absurdity of combat as sport, and the boring imprisonment of a military lifestyle. The summer section ends when Wart passes a dangerous test in the mews and the hawks predict that he will be a king. While the prediction foreshadows the rise of the boy to king, it also foreshadows his tragic end; as king, Arthur and his ideals are defeated, if only for a while.

Chapters 9 through 15 are the autumn of the cycle, a time archetypally associated with fate, tragedy, and failure to achieve. True to this tone, Chapter 9 contains Merlyn's first parable of the power of fate, a parable that Wart fails to understand, a failure which will doom his ideals later.

Chapters 10 through 12 present a problem to the seasonal interpretation of the novel because they have been altered due to the rearrangement mentioned earlier. These chapters tell of Wart and Kay's adventure with Robin Hood, an adventure more suited to the summer of romance. Readers often question their purpose in the overall plot of the novel, a purpose possibly best defended as a chance to show a more positive side of Kay as well as further indications of Wart's bravery. In fact, these chapters were originally included in the summer portion of the book; their position between Chapter 9 (fate) and Chapter 13 (the ants) upsets the flow of the novel.

Chapter 13, one of the darker chapters of the book, bears a closer look. In this chapter, Merlyn changes Wart to an ant and places him in a nest where thinking is reduced to only two choices. Words lose their meanings and workers are manipulated by an omnipotent queen. The meaninglessness of a life reduced to eating and fighting sickens Wart, who is removed by Merlyn just before a war begins. The original version of this episode found in the fifth book is even darker; in that version, Merlyn rescues Arthur while the king is standing on the twig separating the two armies and screaming for them to stop. The material omitted from the original version of this chapter tells of a trip Merlyn arranges where Wart meets a snake and learns of the first man killing a reptile simply because it was different and because he had the ability to do so.

Chapters 14 and 15 are the end of autumn. Chapter 14 sets up the first winter chapter, the boar hunt of Chapter 16. Chapter 15 is a respite from the novel's movement. Here, the castle and town come together to celebrate

Christmas, a period when no one fights, no one works, everyone celebrates with songs and games, and a pure "holy snow" covers the countryside.

In sharp contrast is Chapter 16, the first winter episode, a time of death and irony. Again the town and castle are united in purpose, the boar hunt, but this episode ends with the death of a hunting dog, the first needless death Wart experiences. Likewise, Chapter 17 begins with wonder as Wart learns of the "humanity" of birds but ends with Kay announcing that he has killed a thrush for sport.

The remaining winter months, Chapters 18 and 19, find Wart changed to a Whitefronted Goose. Just as White presented the ants' negative totalitarian world to show one extreme of man's history, he presents the geese as the potential world man could know if he did away with the sport of combat. The ironies here are that Wart wishes to stay in the geese's world but is made to return by Merlyn and that what seems to have been an experience of several months has lasted only one night. Again, as with the ants, these chapters were meant for the fifth book; their insertion into Chapter 18 is not a smooth one and can cause readers difficulty. The episode omitted from this chapter is one in which Wart learns that trees and mountains speak but are not heard by man since he does not know how to listen; from the mountains Wart learns that the first action taken by man was to pick up a rock and kill his brother.

Chapters 20 through 24 take place six years later when Kay is on the verge of becoming a knight in the late spring, a time of recognition and rebirth of an archetypal hero. Despite Merlyn's guidance on the wasted energy of warfare, Wart's dream is still to be a knight who could single-handedly challenge "all the evil in the world." On his last adventure, Wart learns that he cannot use "Might is Right" even when he tries, and a wise badger explains that man's greatest strength is his potential. At his lowest morale level because Merlyn has left him, Wart accompanies Ector and Kay to the tournament where Wart ultimately pulls the sword from the stone and learns that he is actually the son of the deceased king, Uther Pendragon.

White's story differs from Malory's in that Uther dies when Arthur is a young man rather than when Arthur was a baby; this allows White to set Arthur's childhood in a more ordered society ruled by a king. Also Wart fails twice before he successfully gains the sword, succeeding on the third attempt only with the encouragement of all the animals who have tried to teach him. A third difference is that in White's version, once Arthur is acknowledged as king, his reaction is grief that his childhood is over and that he must rule over Ector. With this switch in tone, White achieves the rise of his hero in this first book while foreshadowing his fall in the tetralogy.

In addition to the archetypal seasonal pattern, another approach to The Sword in the Stone is one of reader response developed around the list of adolescent developmental tasks identified by Robert J. Havighurst, ideas which psychologists tell us contemporary adolescents are questioning and considering. These tasks are not in a hierarchy nor do they imply that one is mastered before moving to another. Instead, the average adolescent is aware of all of them at once and shifts attention among them in a quest to consider himself an adult while simultaneously gaining that recognition from what he perceives as the adult world. Six of Havighurst's tasks seem evident in Wart's story: achieving a masculine or feminine social role, achieving emotional independence; selecting and preparing for an occupation; developing intellectual skills and concepts necessary for civic competence; desiring and achieving socially responsible behavior; and acquiring a set of values and an ethical system as a guide to behavior.

Whereas the archetypal pattern will probably rely more on the teacher to lead students to recognition, these Havighurst tasks can be identified by the students as they progress through the novel. Furthermore, a secondary approach to the novel will combat the idea that the work can be reduced to a flat pattern, opening instead another level on which to appreciate White's work. Also, this approach will allow contrasts of White's King Arthur, a sympathetic hero for twentieth-century readers, with the King Arthurs presented by Malory and by Howard Pyle.

Potential for Teaching. The Sword in the Stone offers a deep background of English courtly life for royalty and peasant. Also, its close relationship to both the seasonal archetypal pattern and the initiation archetypal pattern provides a natural source for introducing or reinforcing both of these patterns. Since there are two versions of the novel and, with the addition of The Book of Merlyn, another version of White's total Arthurian saga, studying The Sword in the Stone offers students a source for studying authorial intent as well as practice comparing and contrasting the different versions. In addition, students can form their own evaluations of which version is better. Another benefit of studying The Sword in the Stone is that it introduces the wide range of Arthurian legends and studies, a topic in which many students may develop a lifetime interest. Finally, with the use of the Havighurst tasks or any similar list of adolescent concerns and problems, the book presents a paradigm of an adolescent learning to be an adult.

Challenges for Adolescent Readers. Several problems could hinder student understanding and appreciation. One is the way White plays with normal chronology. The legend is about a British general fighting Anglo-Saxon invaders, but The Sword in the Stone presents a Norman England in the middle ages. Another problem with time is Merlyn's living backward. Vocabulary can present difficulty in that White uses words of courtly, feudal, hawking, and, naturally, British origin which can cause problems for American students. A third general problem is that the novel uses episodic chapters rather than a continual flow of action through the plot.

SUGGESTED OVERALL INSTRUCTIONAL OBJECTIVES

After studying this work, students should be able . . .

1. to construct a graph of Wart's rise to power through the lessons
2. to identify the central purpose in each lesson
3. to match the initiation archetype to the plot of the novel
4. to match the archetypes of the seasons to the plot of the novel
5. to contrast Wart's problems and conflicts that are like those they share with those they see as unique to Wart
6. to compare and contrast White's version of Arthur's childhood and winning the crown with another version such as Malory's or Pyle's

OVERALL PREREADING ACTIVITIES

1. In order for the students to understand the changes and additions T. H. White makes in The Sword in the Stone, the teacher should present a summary of the Arthurian legend. A graphic summary of White's and Malory's versions is included as Appendix A.

2. In order for the students to understand the hold that the Arthurian legend has had on Western literature, the teacher can present a chronological outline of the changes the legend has undergone. A brief summary is included as Appendix B.

3. In order to introduce the concept of seasonal and initiation archetypes, the teacher can instruct students to use journal entries such as these:

   A. Across the top of a page, label four columns with the names of the seasons. Beneath each season, list activities you associate with this season. Also list what occurs in nature in each season.

   B. What does it mean to be "initiated"? What types of groups use initiations? What does it mean to be an adult? How will you know when you are an adult? How will others know?

   Using the journal entries to provoke class discussion, the teacher can develop the idea of archetypes as patterns we recognize in literature and in media.

4. Another concept needing introduction is the idea of the quest. A child's book such as Home for a Bunny by Margaret Wise Brown can be read to the students. Following the reading, the students can summarize the plot of the story. From this summary, the teacher and class can develop the pattern of a quest.

5. Ask students to list in their journals possible meanings of the phrase, "Might is Right." For each meaning, they should add an example from literature, history, or everyday life.

6. In order to set purposes for reading the novel, the teacher might conduct discussions of these questions. Subsequent discussions of the text should return to these questions.

   A. What qualities are important in a king?
   B. How should a future king be educated?
   C. What kinds of education should he have?
   D. What benefits are there in not telling a child that he will one day be a king? What problems occur by not telling him?
   E. What are some negative aspects to being a king? What are some positive aspects?
   F. What makes Merlyn an effective or an ineffective teacher?
   G. How does Wart become king?

For each section represented by the seasonal archetypes, separate objectives, prereading activities, purpose-setting activities, aids to discussion, and postreading activities are listed.

Section I: Chapters 1-4, The Spring/Comedic Archetype

Objectives

After reading and discussing Section I, students should be able . . .

1. to identify the elements of the spring/comedic archetype found in this section

2. to contrast Wart and Kay

3. to identify light and dark sides in Merlyn

Prereading Activities

1. List on the board the elements of the spring/comedic archetype choosing from those characteristics and activities of spring that students listed in their journals. Review common elements expected in the opening chapters of novels and list them. Using these lists as references, have students predict what activities will occur in this section.

2. Using a TV show such as St. Elsewhere or L.A. Law as an example, have the class develop the concept of an episode. Explain that the chapters in this novel are episodic. Ask how the class thinks this type of chapter arrangement will affect the reading of the novel.

3. Supply a list of vocabulary words whose definitions could aid the student in his reading of the novel. (Such a suggested list will be the last entry in the prereading segment of each section. The numbers in

parentheses are page numbers in the 1984 Berkley paperback edition.) Suggested vocabulary words for this section are: precedence (14), rudiment (15), malevolent (15), calamity (17), reproach (17), spite (18), desolate (21), benevolent (24), remorse (36), and quest (37).

Purpose-Setting Activities

1. Be able to describe the type of community made up by the castle and the village.
2. List differences in Wart and Kay.
3. Decide whether or not the Forest Sauvage is a normal forest. Be ready to explain your response.
4. Decide whether Merlyn and his cottage fit your idea of a wizard and his home. Be ready to explain.
5. What do Merlyn's remarks to Kay at the end of Chapter 4 reveal of the wizard's character?
6. As you read, make a list of questions this section raises.

Aids to Discussion

In this section will be listed ideas, references, and tangents which could aid a teacher-led discussion of the chapters in the section.

1. Explain the idea of a pastoral.
2. Explain the feudal interrelationship of the king-baron-freeman-serf arrangement.
3. Explain the concept of an anachronism.

Postreading Activities

1. What questions did this chapter raise?
2. Have the students make a journal entry on sibling relationships. Discuss or write how their experiences compare or contrast to those of Wart and Kay.
3. Have the students fit these characters and places into their understanding of the spring/comedic archetype: Wart, Kay, Sir Ector, Sir Grummore, King Pellinore, Merlyn, Merlyn's change of character at the end of Chapter 4, the community, and the forest.
4. Discuss what Wart's rescue of Cully reveals about his character.
5. List on the board the elements of the summer/romantic archetype. Have students predict in their journals what will occur in the next section.

Section II: Chapters 5-8, The Summer/Romantic Archetype

Objectives

After reading and discussing Section II, students should be able . . .

1. to identify the elements of the summer/romantic archetype found in this section
2. to explain the purpose of the lessons in the moat, at the fight, and in the mews
3. to relate these lessons to the rise of Wart
4. to apply the initiation archetype to the chapter on the mews

Prereading Activities

1. Have the students make a journal entry answering these two questions:

   What must a future king learn?

   What is the best kind of teaching?

2. Supply a vocabulary list: labyrinth (42), arbitrate (43), despot (51), portent (55), commiseration (60), tintinnabulation (80), dereliction (81), and vex (83).

Purpose-Setting Activities

1. Note the change in point of view at the beginning of Chapter 5.
2. Note the type of power described by the Pike.
3. Continue to contrast Wart and Kay in Chapter 6.
4. Decide whether or not White's long explanation of tilting at the beginning of Chapter 7 is needed.
5. Note Wart's dream in Chapter 7.
6. Be ready to relate the action of the fight.
7. Note the comparison Merlyn makes of the hawks in Chapter 8.
8. Locate the "First Law of the Foot" and the definition of "Beasts of the Foot."
9. Note the danger in the test Wart must pass.
10. Note the foreshadowing at the end of the chapter.

11. Make a list of questions this section raises.

Aids to Discussion

1. Castle by David Macaulay is a valuable aid in discussing the building and use of a medieval castle.
2. A contrast to the silliness of the fight in Chapter 7 is The Song of Roland, stanzas 93-108, which give a more graphic description of a medieval fight.
3. Some explanation of hawking and falconry helps students understand Chapter 8, particularly the "ranks" that different birds of prey held. White knew the sport, so his references to relationships among the birds are accurate.
4. The two hawks Balan and Balin actually come from a tale in Malory about two brothers on the Round Table with these names. Relating this tale to the hawks is interesting.

Postreading Activities

1. What questions did this section raise?
2. Explain how the Pike is almost able to eat Wart.
3. Explain what sort of ruler would agree with the Pike's definition of power.
4. Describe a business, school, or home which operates under the Pike's philosophy.
5. What do Wart's and Kay's differing interpretations of the arrow and the crow reveal about their personalities?
6. List three things a knight had to remember when tilting.
7. In a journal entry, evaluate Wart's dream. Decide if his dream is similar to any of your own. What does the dream reveal about Wart?
8. How is the trip into the mews different from the trip into the moat?
9. Compare and contrast Wart's experience in the mews with his dream in Chapter 7.
10. How is Wart's test like an initiation? What is an initiation for? (Go through the steps of the initiation archetype on the board with the students; a chart format helps visual memory. Have the students apply the events in the chapter to this chart. Tell them to keep the chart for further reference.)

11. Why does Merlyn send Wart into the mews?

12. In this section, Merlyn has been trying to show Wart some negative aspects of his culture. What is negative about the moat, the fight, the mews? Choose one of these lessons and explain whether or not Wart understood Merlyn's intent.

13. Fit the following into the summer/romantic archetype: the lessons of the moat, the fight, and the mews; the arrow and the crow; Wart's dream; and the hawks' foreshadowing.

14. List the elements of the autumn/tragic archetype on the board and have the students make predictions about the next section.

Section III: Chapters 9-14, The Autumn/Tragic Archetype

Objectives

After reading and discussing Section III, students should be able . . .

1. to identify elements of the autumn/tragic archetype found in this section

2. to identify chapters which do not fit this archetype

3. to explain the lessons of the chapter on fate and the chapter on the ants

4. to explain the difference in tone in this section and those preceding it

5. to describe the difference in tone between the chapters which fit the autumn/tragic archetype and those chapters in this section which do not fit the archetype

Prereading Activities

1. Review tone by using two popular songs with contrasting tone, perhaps "Diamonds on the Soles of Her Shoes" and "Homeless," both on Paul Simon's Graceland album.

2. Review the purpose and construction of parables and fables by having students tell one they remember.

3. Since fate becomes a major concern in The Sword in the Stone, introduce the idea of fate by using a journal entry guided by the following suggestions:

   A. Do you believe that your future is predetermined in some way or do you believe that you have control of your destiny?

B. List some positive and negative arguments for each belief.

4. Supply a vocabulary list: indignant (86), inexorable (87), succession (94), partisan (104), nocturnal (109), mnemonic (119), assonance (119), retainer (133), and affable (135).

Purpose-Setting Activities

1. Decide whether the tone is the same throughout this section. Specifically examine the tone in Chapter 9, Chapters 10-12, Chapter 13, and Chapter 14.
2. Note Wart's reaction to Merlyn's parable.
3. Pay attention to Marian's character in Chapters 10-12. Decide whether or not she is a typical female character and be ready to defend your decision.
4. Note the construction of Morgan le Fay's castle in Chapter 11.
5. Decide how well you would fit into a society like the ants' and be ready to explain your decision.
6. Note how well Wart fits into this society.
7. What is important to the ants?
8. Note how the ants use music.
9. Decide what the purpose of Chapter 14 is.
10. Make a list of questions this section raises.

Aids to Discussion

1. Explaining White's reorganization of the book can help the students who have trouble with the coherence of this section. Contrasting *The Book of Merlyn* and a 1939 edition of *The Sword in the Stone* is helpful.
2. Note that White is really manipulating time by putting King Arthur and Robin Hood in the same story.
3. Point out that White wrote the chapter on the ants at the height of Hitler's power in Germany and Stalin's in Russia.

Postreading Activities

1. What questions did this section raise?
2. What is Merlyn's point in his parable? How does the parable apply to Wart, especially in light of Merlyn's knowledge of Wart's future? Why

doesn't Merlyn just tell Wart what the parable means? Does Wart understand the parable?

3. Explain whether you think Marian is a typical or atypical female character.
4. What does Wart's association with Robin and his band reveal about his character? Predict how this association could help Wart later.
5. Explain how music is used in the ant colony. Compare these uses with ways our society uses music.
6. Considering that the chapter on the ants is in the section on tragedy, what foreshadowing does it offer?
7. Compare and contrast the ants' society with either the moat or the mews.
8. Identify and explain the purpose of the trip with Robin and the trip into the ant colony.
9. Decide whether or not the tone remains the same in all chapters of this section. Explain and support your decision.
10. This section presents some problems because it does not fit the archetypal pattern as well as other sections have. Explain which chapters belong in the autumn/tragic section and which do not.

Section IV: Chapter 15, The Christmas Feast

Objectives

After reading and discussing Section IV, students should be able . . .

1. to identify the chapter as a break in the progress of the novel
2. to contrast tradition as a negative force and as a positive force
3. to describe the power of the setting in establishing tone

Prereading Activities

1. Have the students make a journal entry on Christmas traditions in their families. An alternative is to brainstorm the idea of Christmas as a class. Ask students why they associate certain activities with the Christmas season.
2. Have the students predict why this chapter has not been designated in the seasonal archetype.

Purpose-Setting Activities

1. Note the effect that the first four paragraphs of the chapter have on the tone of the chapter.
2. Note who is involved in the feast.
3. Make a list of traditions described in the chapter.
4. Make a list of questions this chapter raises.

Postreading Activities

1. What questions did this chapter raise?
2. What is the tone of this chapter? How does White use the description of the countryside and weather to establish this tone?
3. What happens to the class distinctions at the feast? Why is it significant that everyone is a member of the feast?
4. Contrast the use of tradition in this chapter with tradition in other chapters. (If the students have trouble seeing a difference, refer them to Chapter 7, the fight, and to Chapter 8, the mews.)
5. Contrast the activity in this chapter to the preceding episode. Does this chapter have the same type of action?
6. List the elements of the winter/ironic archetype on the board. In their journals, have the students predict what will occur in the next section.

Section V: Chapters 16-19, The Winter/Ironic Archetype

Objectives

After reading and discussing Section V, students should be able . . .

1. to identify elements of the winter/ironic archetype found in this section
2. contrast the boar hunt with the Christmas feast and with the fight in Chapter 7
3. identify Kay's action at the end of Chapter 17 with the chapters on birds
4. to compare and contrast the society of geese with the other societies mentioned so far in the novel

Prereading Activities

1. Journal entries greatly aid discussing the concepts in this section, since the ideas of hunting, occupations, freedom, and peace are concepts adolescents have considered. Possible journal entries include:

   Free-write on hunting.
   Free-write on the ideal job.
   Tell of the worst job you ever had.
   Make a list of the ideas you think of when you consider freedom.

2. Preview the rules of hunting. If no reference can be found, White's description in Chapter 16 is sufficient.

3. Remind the students that the chapters on the geese were inserted later. Consult a 1939 edition of The Sword in the Stone and summarize the omitted episode.

4. Point out the narrative breaks in Chapter 18. These breaks often cause students difficulty because White has provided no transitions.

5. Supply a vocabulary list: lair (146), disconsolate (149), broach (151), vulgar (156), vigilant (157), solicitude (157), tranquil (161), myriad (164), unhallowed (165), premonition (165), and herald (167).

Purpose-Setting Activities

1. Compare Chapter 16, the boar hunt, with Chapter 15, the Christmas feast.

2. Compare Chapter 16 with Chapter 7, the fight.

3. Locate passages in Chapter 16 which reveal William Twyti's attitude toward his job.

4. Locate the one rule of boar hunting.

5. Watch for irony throughout this entire section.

6. Locate deaths in this section.

7. Note how the end of Chapter 17 changes the tone of the whole chapter.

8. Notice the description of the wind at the break in Chapter 18.

9. Contrast Lyo-Lyok's notion of fighting with Wart's.

10. Notice how a goose becomes a leader.

11. Notice the songs of the geese.
12. Make a list of questions this section raises.

Postreading Activities

1. What questions did the section raise?
2. Explain how William Twyti feels about his job. How realistic does his attitude seem? Create a contemporary character with a similar attitude. Some possibilities are a professional athlete, a doctor, a teacher, or a plant worker.
3. Explain the one rule of boar hunting. Compare this rule to the First Law of the Foot in Chapter 8. What theme might White be developing?
4. In both Chapters 15 and 16 the entire community takes part in an activity. Contrast the two chapters including an explanation of whether White is using the same tone in both.
5. In both Chapters 7 and 16 the characters use tradition. Compare and contrast White's tone in these chapters.
6. Kay's killing of the thrush in Chapter 17 is in sharp contrast to the rest of that chapter as well as Chapters 18 and 19. Explain the contrast. Compare his action to Wart's ideas on fighting expressed in Chapter 18. Compare Kay's actions to the ants' in Chapter 13. What theme does White seem to be developing?
7. If the teacher has been able to locate a 1939 edition of The Sword in the Stone and has related the omitted material, have the students decide which version fits the winter/ironic archetype better. Have them decide which version they prefer and explain their reasoning.
8. On a linear scale, with the ants as one extreme and the geese as the other, have the students place the societies of the moat, the mews, the ant colony, and Uther's England. Then have them explain their decisions.
9. Compare and contrast the use and words of songs by the humans, the ants, the hawks, and the geese.
10. Compare and contrast the way these societies choose their leaders.
11. Identify the elements of the winter/ironic archetype in this section. Pay particular attention to death and irony.
12. List the elements of the spring/comedic archetype on the board. Have the students predict what will happen in the last section.

Section VI: Chapters 20-24, The Second Spring/Comedic Archetype

Objectives

After reading and discussing Section VI, students should be able . . .

1. to identify elements of the spring/comedic archetype found in this section
2. to compare Wart's dream of chivalry to his earlier ideas about knighthood
3. to identify a good and an evil side in Wart
4. to relate the badger's fable to Merlyn's previous lessons
5. identify major differences in White's version of the tournament and coronation and Malory's version of these events
6. to apply the initiation archetype to the plot of the novel

Prereading Activities

1. Point out the six-year passage of time between the end of Chapter 19 and the beginning of Chapter 20.
2. Have students make a journal entry describing their actions and emotions when they are disappointed.
3. Remind students that Merlyn has already lived the future, so he knows Arthur's destiny.
4. Since not many Americans are familiar with hedgehogs or badgers, use a book from the library to show pictures of these animals to the class.
5. Point out and demonstrate the cockney accent of the hedgehog in Chapter 21.
6. Supply a vocabulary list: presumptuous (181), ruefully (182), complacently (184), cavalcade (201), anarchy (207), and menagerie (208).

Purpose-Setting Activities

1. Note Wart's dream about knighthood in Chapter 20 and Merlyn's reaction.
2. Compare this dream with the dream in Chapter 7.
3. Note how Wart treats the hedgehog in Chapter 21.
4. Note the badger's fable and Wart's reaction.

5. Note the way Wart and Kay treat each other in this section. Locate a change in their attitudes.

6. Locate the description of Wart's pulling the sword from the stone.

7. Consider whether or not there is a change in tone through this section. If the tone does change, locate specific passages where change is evident.

8. Make a list of any questions this section raised.

Postreading Activities

1. What questions did this section raise?

2. Evaluate Wart's dream in Chapter 20. Defend your evaluation using support from either the novel or from real life.

3. Think of an historical figure with a dream similar to Wart's. (Examples could be Joan of Arc, Abraham Lincoln, Dr. Martin Luther King, Jr., or Gloria Steinham.) Compare and contrast Wart's dream to the nonfictional person's.

4. Why do you think White has the hedgehog speak in a cockney accent?

5. Why does Wart treat the hedgehog as he does? Explain which society Wart has visited where such actions would be normal.

6. The badger's fable is Wart's last lesson of the novel. What is the point of the fable? Does Wart understand the fable? Choose another lesson from the novel and compare it to the badger's fable.

7. Review the initiation archetype the class discussed in the postreading section of Chapter 8, the mews. Ask the class to apply this pattern to the plot of The Sword in the Stone. (This can be done individually or as a class. Let students attempt to fit the parts together with very little teacher guidance.)

8. What do the actions of Wart, Kay, and Ector reveal of their characters in Chapter 23? Do you think Kay shows any maturation? Explain.

9. Why does Ector's language change when he kneels to Wart? What sort of language is this?

10. Why does Wart say his heart is broken at the end of Chapter 23?

11. Evaluate Merlyn's decision not to tell Wart that Uther was Wart's father until Wart had pulled the sword from the stone. How might Arthur be different if he had known all his life that he was to be a king?

12. Paraphrase Merlyn's last paragraph-long speech to Wart.

13. Define, if necessary, the concept of an oxymoron. Have the class find the oxymoron, "glorious doom," in Merlyn's last speech and explain its meaning in relation to the legend. Another oxymoron is in the description of the wind and the beach in Chapter 18 where the setting is called an "unhallowed purgatory."

14. Identify the elements of the spring/comedic archetype in this section.

OVERALL POSTREADING ACTIVITIES

1. List on the board the episodes Merlyn used with Wart: the moat, the fight, the mews, the fate-parable, the Robin Hood adventure, the ants, the Christmas feast, the boar hunt, the discussion about birds, learning to fly, the trip with the geese, the meeting with the hedgehog, and the badger-fable. As a review, have the students identify the central idea of each of these episodes. Using the initiation chart which the students made for Chapter 8 and after Section VI as models, have the students graph Wart's rise through the episodes he experienced.

2. Using the summary list of the episodes mentioned above, have the students identify the major question that White asks in The Sword in the Stone, whether mankind is doomed to warfare. Have the students respond to this question. Responses can be in the form of an essay, a poem, a panel presentation, artwork, or any form of creative response. The students may take an affirmative or a negative stand. Their answers need not be limited to historical reference, either. In addition to researching history, the students can survey movies, television, music, and fiction for support.

3. Have the students create two lists, one showing problems Wart encounters that are similar to those they have experienced and the other showing problems they think are unique to Wart. Have them decide whether or not Wart is a typical adolescent. If students need guidance, put the Havighurst tasks on the board and discuss as a class which episodes in the novel show Wart dealing with each task.

4. Supply or read to the class the first chapter of Malory's Le Morte d'Arthur which contains Malory's total treatment of Arthur's childhood as well as another version of the tournament and the sword. Have students compare and contrast the two versions and offer an explanation as to why White would change his version so much.

EVALUATION ACTIVITIES

1. In an essay, explain whether or not you would want Arthur for a king. Be sure to explain which Arthur you are dealing with: White's, Malory's, or another version's.

2. In an essay, explain what type of king White has created. Also, offer an explanation as to why you feel that White created this type of king. Consider the era in which White was working.

3. If you have not read the rest of The Once and Future King yet, use what we have discussed about seasonal archetypes and predict the general plot of the remaining three books as generally or specifically as you feel safe in doing. Use the seasonal labels in your predictions.

4. Although the emphasis in this guide has been on the plot of the legend, White makes great use of music and songs in The Sword in the Stone. Use the songs and the music to compare and contrast the societies White presents.

5. In a later book, King Arthur tells Merlyn that he has no recollection of any of the trips Merlyn sent him on as Wart. In a short essay, explain how Arthur's forgetting fits both the theme of White's work and the seasonal archetypal pattern.

6. Supply copies of or read to the class the Prologue and first two chapters of Howard Pyle's The Story of King Arthur and His Knights. Tell them that Pyle wrote his version in the nineteenth century as a children's story. Have the students compare and contrast this version to Malory's or White's.

7. Choose a major character, human or animal, from The Sword in the Stone and write an essay explaining how real this character is.

8. In a group, create an "Arthurian Newspaper." Using journalistic techniques, model the paper on an actual newspaper. Try to expand beyond the front page to include a sports page, features page, editorial page, classified section, comics, and obituaries.

9. Review an Arthurian movie such as Excalibur, Monty Python's Search for the Holy Grail, or Walt Disney's cartoon version of The Sword in the Stone. Write your review two ways, once for members of this class and then again for parents.

10. Read another Arthurian novel such as Berger's Arthur Rex or one of Mary Stewart's tetralogy: The Hollow Hills, The Crystal Cave, The Last Enchantment, or The Wicked Day. (Stewart's central character is Merlyn, not Arthur.) In an essay, compare and contrast an element of this novel with White's novel. You may use any element; a few to consider are a major character, the plot, the organization, or the central theme. This may be done as a group if the group chooses different novels and reports to the class in a panel discussion.

11. In a group, read all of The Once and Future King, locate and read the original material in the 1939 version of The Sword in the Stone, and read The Book of Merlyn. Present a panel discussion to the class contrasting the two versions of White's Arthurian cycle. Decide which is the stronger version and support your decision.

RELATED WORKS

1. Arthur Rex: A Legendary Novel (Thomas Berger). A "translation" of Malory which attempts to maintain the tome and the rhythms of the fifteenth-century legend. Berger's version retains the vigor of Malory and the sexuality, so a teacher should read this one ahead of assigning or recommending it.

2. The Song of Roland (Frederick Goldin, trans.). A companion legend to the Arthurian cycle which offers another culture's hero. The warfare is much more violent and realistic, though still romantic in its isolated man-against-man presentation.

3. King Arthur (Norma Lorre Goodrich). A fascinating book which takes as its major premise that Geoffery of Monmouth wrote the truth, that Arthur, Guenever, Merlyn, Gawain, Lancelot, the Round Table, and the Holy Grail actually existed in Scotland, not England. The author builds her case with maps, archaeology, and ancient texts. Provocative reading and good background in that she discusses most of the major written versions of the Arthurian legend.

4. The Mystery of King Arthur (Elizabeth Jenkins). The traditional approach that Arthur was English. The author traces the legend through archaeology in southern England and Wales.

5. Le Morte d'Arthur (Thomas Malory). The source for many of the modern versions. Attitudes of justice and classes are interesting to modern readers.

6. Castle (David Macaulay). A short narrative accompanied by Macaulay's pen and ink illustrations of the building of a fourteenth-century castle in Wales. Macaulay's details are fascinating to students of all levels and abilities. The book may be in the juvenile section of the library, but it is suitable for all ages.

7. An Arthurian Dictionary (Charles and Ruth Moorman). A valuable reference tool for the teacher; contains references to most written versions, major and minor. Also explains the way different versions deal with specific characters, places, objects, and ideas.

8. The Crystal Cave; The Hollow Hills; The Last Enchantment; The Wicked Day (Mary Stewart). Tetralogy focusing on Merlyn as the main character rather than Arthur. The last book also takes a sympathetic stance toward Mordred. Stewart sets the legend in Britain just after the Romans have left, so there is an historical flavor that the romantic versions lack. A good series for extended reading.

9. The Story of King Arthur and His Knights (Howard Pyle). A "cleaned up" late nineteenth-century storybook version of Malory. (Uther marries Ingraine after her husband had been dead for some time, for example. Later, Arthur is "born unto them.") Students who are familiar with

Malory or White find this Victorian presentation comical. The language can be difficult because Pyle tries to write as if he is translating an old text (e.g., "hight" for "named").

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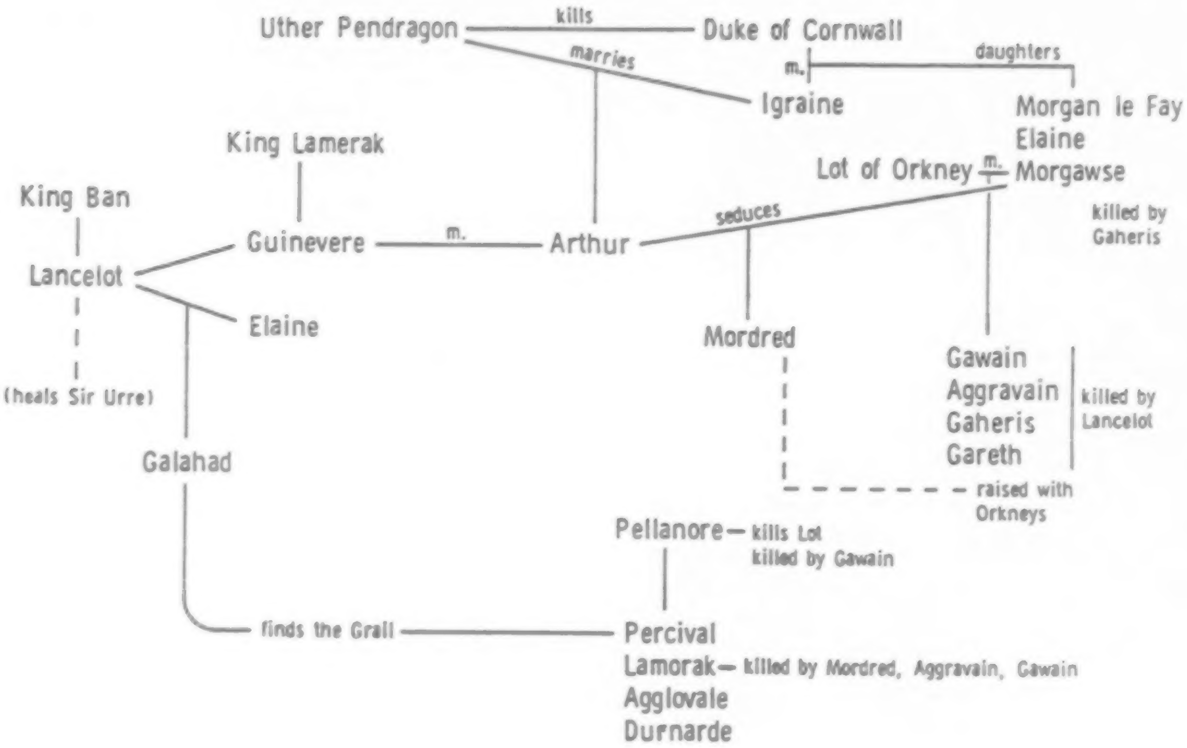
APPENDIX A

Graph of the Legend According to T. H. White


Uther Pendragon
kills
Duke of Cornwall
marries
m.
daughters
Igraine
Morgan le Fay
Elaine
Morgawse
King Lamerak
Lot of Orkney
m.
King Ban
seduces
killed by Gaheris
Guinevere
m.
Arthur
Lancelot
Elaine
Mordred
Gawain
Aggravain
Gaheris
Gareth
killed by Lancelot
(heals Sir Urre)
Galahad
raised with Orkneys
Pellanore
kills Lot
killed by Gawain
finds the Grail
Percival
Lamorak
killed by Mordred, Aggravain, Gawain
Agglovale
Durnarde

APPENDIX B

A Brief History of the Legend up to Malory

Nennius - Early ninth-century chronicler of the Historia Britonum; first to mention Arthur as the victor at Mt. Badon; includes Arthur's dog Cabal.

Geoffrey of Monmouth - wrote Historia Regnum Britanniae around 1136; used Nennius and Welsh tradition to build story of Arthur, some say to create an English hero to rival Charlemagne; introduces Merlyn.

Wace - Norman poet who wrote Roman de Brut, a French verse paraphrase of Geoffrey's work around 1155; adds Round Table and story of Arthur's survival; added drama to Geoffrey's narrative.

Layamon - English priest who translated Wace's Brut into English alliterative verse around 1200; doubles length and changes Wace's courtly monarch into a warrior-king.

Vulgate Cycle - compilation of Old French romances from the early thirteenth century, by many authors; consists of three branches: Lancelot, Queste del Saint Graal, and the Mort Artur; each branch represents the culmination of the three lines of Arthurian legend--court, religion, and chronicle.

Sir Thomas Malory - Wrote Le Morte d'Arthur in 1485; reorganizes the interwoven tales of the Vulgate Cycle into separate episodes; unifies legend in English; adds story of Mordred, whom Geoffrey had listed only as a traitor.

THE GLASS MENAGERIE

Tennessee Williams

Linda K. Benson
Auburn High School
Auburn, Alabama

OVERVIEW

Critical Commentary. The Glass Menagerie, Tennessee Williams' first theatrical success, is considered by many critics to be his finest work. This frankly autobiographical play introduced to American audiences stunning new theatrical conventions, conventions that turned away from the clutter of the staged worlds of the realistic theater of the past and presented a new "plastic" theater which presents reality instead as an imaginative vision, "truth in the pleasant disguise of illusion."

This tenderly lyrical play presents the story of the Wingfields shown impressionistically through the memory of Tom, who serves as both narrator and character. The scene is memory, which allows for rearrangement of details according to their emotional value, for as Williams said in the stage notes, "memory is seated predominantly in the heart." The result is a richly symbolic, sentimental yet ironic rendering of the tragic plight and psychological entrapment of Tom, Laura, and Amanda Wingfield.

Each of the Wingfields is psychologically dependent, incapable of achieving individuation. Each escapes from the real world with its demands and pressures to an unreal world of dreams and fantasy. Trapped by circumstances, each is incapable of finding fulfillment.

Amanda, a displaced southern belle abandoned by a husband who "fell in love with long distance and skipped the light fantastic out of town," struggles to meet the needs of her family in a hostile northern setting. She deals with the trials of reality by not dealing with them, by denying their existence. She escapes to her idealized world of the past, to the days on Blue Mountain when she entertained gentlemen callers and gathered jonquils. Yet in spite of her denial of reality, she is painfully aware of the grim future that appears ahead for Laura. Her aspirations for her children take on a semblance of desperation, and she lapses into a near caricature of the fragile yet iron-willed southern mother.

Laura is crippled both physically and emotionally, unable to deal with the world outside their tenement apartment. She never completed high school and is too nervous to complete a business course at Rubicam's Business College. The world is too much for Laura so she retreats to her world of old phonograph records left by her father and to her glass menagerie. She is unable to grow, is psychologically dependent. The only future for a girl like Laura is marriage, not a likely possibility for her. She almost enters the real world at the encouragement of the gentleman caller, only to retreat again when she learns that he is engaged.

Tom is trapped by circumstances, the main support of the family since his father left. He is torn between the demands of his family with the loyalty he feels for Laura and the desperate need to find self-fulfillment. Such fulfillment is not likely to come from working in a shoe warehouse and living with his mother and sister. He retreats to the fantasy world of the movies and to writing poetry. He longs to leave, to join the merchant marines, but to do so would destroy the family. There seems to be no way to "get out of the coffin without removing a single nail." Tom is trapped in the strangle hold of family bonds, bonds that amount to bondage. He is finally driven to leave, but he cannot escape completely. He cannot leave Laura's memory behind. Tom's journey as narrator back through memory perhaps enables him to finally put out the candles of her memory. Tom remembers in order to forget.

The play, with its touching symbolism, dreamlike staging, and non-realistic effects coupled with dramatic characterization, captures the audience in the poignant psychological entanglement of the Wingfields.

The play can also be viewed archetypally. Amanda represents a combination of the southern myth of genteel motherhood and the Jungian Terrible Mother. Typically this "mother" dominates the son and holds him fast. She is the dragon or witch he must battle in order to pass over the threshold of manhood.

In the character of Tom, Williams introduces a typical Orphic figure. Tom seeks fulfillment through artistic means. Like Orpheus he is threatened with dismemberment, albeit figuratively. His poetry, like Orpheus's beautiful music, leads him on his quest for fulfillment.

Laura's treasured unicorn associates her with the mythical. The unicorn was a rare and beautiful magical creature, one who could not exist in the real world, one who could be captured and tamed only by a sacred virgin. Jim O'Connor of the real world breaks the unicorn, ending the spell. He can also be associated with the myth of Prince Charming. His kiss awakened Laura, but she retreated again.

The mythical underpinnings of the play furnish a touchstone for the audience, a source of common association. The play, with its intense psychological character development and echoic mythic undertones presented in a dramatically non-realistic manner, moves the audience with its poignancy.

Potential for Teaching. The Glass Menagerie, an accepted part of the canon, offers themes and situations appropriate for young readers. Most of them have encountered conflict with parents and will respond readily to the scenes of battle between Tom and Amanda. They will note and enjoy the humor of Tom's ironic remarks. They can also associate with Tom's longing to be free and with Laura's crippling shyness. Unlike Williams' other plays, this one offers a story devoid of overt violence and sex. The main challenge of the work for adolescent readers would be the staging of the play with its non-realistic special effects. The abundance of symbols, both concrete and transcendent, may also prove to be challenging.

SUGGESTED INSTRUCTIONAL OBJECTIVES

After studying The Glass Menagerie the student will . . .

1. demonstrate an understanding of the dramatic conventions of this memory play that are representative of "plastic theater"
2. describe the interrelationships between the characters in the play and relate the effect of these to theme and/or characterization
3. identify and analyze character conflicts in the play
4. recognize irony in situations and dialogue and relate irony to conflict in the play
5. identify images of entrapment in the play and relate these to the conflicts
6. interpret symbols in the play and relate these to theme and/or characterization
7. recognize parallels with the Terrible Mother myth and the Orphic myth in the play
8. respond to themes, situations, and/or characters in the play

PREREADING ACTIVITIES

1. Two weeks or so before reading the play, have students keep a log of television shows or movies they view. The log might include these entries: Title, Type of Program (situation comedy, police drama, etc.), Character Types, Conflicts, Special Effects and Camera Work. Students might suggest other entries. Discuss the ways the characters are developed and the ways the conflicts are presented. Pay close attention to special effects such as lighting, music, and camera angle. Encourage students to evaluate the effects of these techniques. Relate this to the special effects and techniques used in the play.

2. If there is a theater nearby, arrange for a field trip to tour the theater. Arrange to have a guided tour including demonstrations of make-up, set design, wardrobe, and discussion of play production.

3. Allow two or three students to make a transparency of the stage setting. Have them explain the set to the class using the overhead

projector. They might also explain such terms as backdrop, backstage, proscenium, set, upstage, wings, and scrim curtain.

4. Allow a student to research the term plastic theater as Tennessee Williams used it. Have them explain to the class this non-realistic type of theater and the techniques and effects that might be employed by the playwright. Compare this to realistic drama of earlier periods. Ask the student to describe Williams' "memory play."

5. Discuss symbols with the class. Point out that a symbol may be concrete (a red heart or a glass unicorn, for example) or it may be an action or a gesture (Laura stumbling on the fire escape or a "thumbs up" sign). Brainstorm symbols and symbolic gestures that they are aware of. Stress the idea that a symbol is more than just one thing that stands for another; it is a writer's shorthand method of evoking associative meaning in a passage that adds richness and texture as well as meaning to a work. Have students choose one symbol from the list produced during the brainstorming session. In their journals, have them respond to that symbol. What does the symbol mean to them? What do they associate with the symbol? Have them exchange journals and comment on what they think the responses tell about the person responding.

6. Have students respond in their journals to the title of the play. What do they think a glass menagerie is? What associations do they make? What might it be like to be a part of a glass menagerie? Call for volunteers to read entries. Discuss responses, noting any references that might imply the idea of entrapment and what it is like to be trapped.

7. Have students respond in their journals to one of the following situations: Imagine that one of your parents for some reason left you to take over the care of the family with no explanation. What would you do and how would you feel? Imagine that suddenly you develop a characteristic that makes you feel that you are very different from your classmates. How would you react? How would you feel?

8. Have students respond in their journals to the following: Recall an event that happened to you some time ago. Describe the details of the event as you remember them now. Describe images and impressions that you have of this event. How do you suppose your memory might be different from the actual event? If possible ask someone who was also there to read your account and comment on the different memories. Call for volunteers to share with the class. Discuss the effect of memory on recalling an event. Relate this to Williams' technique in this play. Ask students to look for scenes in the play that may be exaggerated or changed in some way as Tom remembers them. What is the effect of these memory alterations?

9. Allow students to volunteer for parts in order to read the play aloud. You may need to have volunteers draw lots or have more than one cast

and assign different casts to different scenes. Students are to prepare and practice at home so they can read their parts expressively.

10. As the play is being read, have students record significant lines in their notebooks. These lines may be used later to support the essays they write about the play. Point out some lines that you think are significant to get them started. They may use the following categories to help them focus on memorable lines:

    A. lines that foreshadow later events
    B. lines that reveal a conflict
    C. lines that reveal a character's personality
    D. lines that explain why a character behaves as he does
    E. lines that refer to past events
    F. lines that stick in the mind

11. Have students draw from the following assignment cards to keep up with as the play is being read. Try to have equal numbers for each assignment since they will come together to work in groups by their assignment after the play is read.

    A. Describe to the class characteristics of the mythic Terrible Mother. Discuss also the idea of the myth of the southern mother who appears to be fragile, yet possesses a will of iron. (This assignment card will instruct the student to note evidence from the play that Amanda seems to be a combination of these two mythic mothers.)

    B. The characters in the play are trapped by circumstance. Williams employs a number of images of entrapment to reinforce this theme such as the fire escape entrance to the apartment. Note these images as the play is read.

    C. Williams enriches the context of the play through the use of symbols. These symbols may be concrete objects or they may be actions, gestures, special effects, or even characters themselves in certain scenes. Record the symbols encountered as the play is read.

    D. Williams identified the play as representative of "plastic theater," non-realistic drama that is often expressionistic in nature employing a number of special effects and treating time in a unique manner. Note examples of the characteristics and techniques typical of "plastic theater" as the play is read.

    E. It often seems that the characters do not really communicate. Note examples. Be aware of the irony in many of the speeches.

    F. Note the tone and effect of each of Tom's soliloquies.

    G. Record points of conflict that occur as the play progresses.

H. As the play progresses, note evidence of the influence of the father even though he is no longer there.

I. All of the characters escape to dream worlds. Note references to the escape of each character. (You might specify the character for a student to keep up with.)

J. Note images that imply broken or distorted dreams, for example, the references to shattered rainbows and the warped candelabra.

12. Select vocabulary words from the following list. Teach some words directly. Ask students to use context to help them formulate their own definitions of other words.

archetype
automatism
avert
cellular
confiscate
debutante
salivary
temperament
vivacity
incredulous
paragon
tumult

etruscan
fiasco
impudence
masticate
pleurosis
querulous
sensuous
tenement
vulgar
indolent
rejuvenate
vestige

doughboy
implacable
inquisition
matriculate
predominant
regatta
supercillious
ulterior
illusion
negligence
translucent
emissary

POSTREADING ACTIVITIES

1. Use the Guide for Reading as the basis for setting purposes before reading each scene and as a point of departure for discussions following the reading of each scene.

2. Have students come together in groups according to their assignments from Prereading #11. Have them discuss together their assignments within the group to prepare to lead a class discussion of their respective assignments.

A. Terrible Mother - Note the ways that Amanda seems to make life more difficult for both Laura and Tom. Notice that they both seem to be trapped by her. Encourage discussion of Amanda's intent. Students tend to respond to Amanda negatively. Encourage them to consider that Amanda truly loves her children and is concerned for their futures, although her love and concern are misguided.

B. Entrapment images - Note the ways in which the characters (even Jim) seem to be trapped by circumstance. How do they react to this entrapment? Note that the ever present picture of the father serves as a reminder of the only way out. Comment on the psychologically damaging aspect of the entanglements and entrapments.

C. Discuss the symbols found in the play. What symbols do you associate with each character? How do these contribute to the characterization?

D. Discuss the techniques of "plastic theater," noting the effect of these on characterization and development of theme. Pay special attention to special lighting effects, music, and the scrim curtain.

E. Note the patterns of communication between the characters. Do any of the characters really communicate with each other? How do the dialogues reflect the lack of communication? Note irony in these dialogues. How does this further develop the theme of entrapment in the play?

F. What effect does the narrator's role have on the audience? What purpose does his role fulfill? Note especially that we are being guided by him and that we are seeing everything through his memory.

G. What are the types of conflict noted? (conflict with others, conflict within a character, conflict with a situation) How do the conflicts serve to advance the plot and develop the theme?

H. Would you consider the father to be an important character in this play? What legacy did he leave his family?

I. Each of the characters, including Jim, escapes: Laura to her glass menagerie, Tom to the movies and his poetry and ultimately to the merchant marines, Amanda to her Delta dreams, Jim to his aspirations for the future. What do these escapes reveal about the characters' abilities or inabilities to cope with reality and the present time? Which character seems to cope with reality most effectively? Which one seems to withdraw to a dream world the most?

J. Note the patterns of images that imply shattered or broken dreams. Which character(s) are most profoundly affected by these?

3. Discuss the fact that critics disagree about who the main character is in this play. Amanda is a strong and vital character. Many see her as the central character. Others see the play as being Tom's story of his effort to finally free himself of the entanglements of the past. Discuss students' views on these conflicting interpretations.

EVALUATION

Have students choose one of the writing assignments below. They are to prepare the writing outside of class, making use of the text and their notes.

1. In T. S. Eliot's Murder in the Cathedral, the main character, Becket, says "Human kind cannot bear very much reality." Examine this idea in connection with The Glass Menagerie and how it applies to each of the characters.

2. Williams included an epigraph with the play that is a line from e.e. cummings' poem "somewhere i have never travelled." The line he included reads "nobody, not even the rain, has such small hands." The poem is included in its entirety below. Note especially the last stanza.

somewhere i have never travelled

somewhere i have never travelled, gladly beyond
any experience, your eyes have their silence:
in your most frail gesture are things which enclose me,
or which i cannot touch because they are too near

your slightest look easily will unclose me
though i have closed myself as fingers,
you open always petal by petal myself as Spring opens
(touching skillfully, mysteriously) her first rose

or if your wish be to close me, i and
my life will shut very beautifully, suddenly,
as when the heart of this flower imagines
the snow carefully everywhere descending;

nothing which we are to perceive in this world equals
the power of your intense fragility: whose texture
compels me with the colour of its countries,
rendering death and forever with each breathing

(i do not know what it is about you that closes
and opens; only something in me understands
the voice of your eyes is deeper than all roses)
nobody, not even the rain, has such small hands

How might this poem be related to the play? To whom might the "i" and the "you" relate?

3. Read the poem "Advice to My Son" by Peter Meinke. Compare the advice of this father to the implied advice of the father in The Glass Menagerie.

Advice to My Son

The trick is, to live your days
as if each one may be your last
(for they go fast, and young men lose their lives
in stange and unimaginable ways)
but at the same time, plan long range

(for they go slow: if you survive
the shattered windshield and the bursting shell
you will arrive
at our approximation here below
of heaven or hell).

To be specific, between the peony and the rose
plant squash and spinach, turnips and tomatoes;
beauty is nectar
and nectar, in a desert, saves--
but the stomach craves stronger sustenance
than the honied vine.

Therefore, marry a pretty girl
after seeing her mother;
show your soul to one man,
work with another;
and always serve bread with your wine.

But, son,
always serve wine.

4. Read the poem "Portrait of My Father as a Young Man" by Rainer Maria Rilke. Relate the poem to the effect of the portrait of the father in The Glass Menagerie. Note especially the last two lines of the poem. Relate the irony implied here to the irony of Tom's situation in the play.

Portrait of My Father as a Young Man

In the eyes: dream. The brow as if it could feel
something far off. Around the lips, a great
freshness--seductive, though there is no smile.
Under the rows of ornamental braid
on the slim Imperial officer's uniform:
the saber's basket-hilt. Both hands stay
folded upon it, going nowhere, calm
and almost invisible, as if they
were the first to grasp the distance and dissolve.
And all the rest so curtained with itself,
so cloudy, that I cannot understand
this figure as it fades into the background--.

Oh quickly disappearing photograph
in my more slowly disappearing hand.

5. Read the poem "Photograph of My Father in His Twenty-second Year" by Raymond Carver. Relate the poem to the effect of the portrait of the father in The Glass Menagerie. How are the fathers and sons similar?

Photograph of My Father in His Twenty-second Year

October. Here in this dank, unfamiliar kitchen
I study my father's embarrassed young man's face.
Sheepish grin, he holds in one hand a string
of spiny yellow perch, in the other
a bottle of Carlsbad beer.

In jeans and denim shirt, he leans
against the front fender of a 1934 Ford.
He would like to pose bluff and hearty for his posterity,
wear his old hat cocked over his ear.
All his life my father wanted to be bold.

But the eyes give him away, and the hands
that limply offer the string of dead perch
and the bottle of beer. Father, I love you,
yet how can I say thank you, I who can't hold my liquor
either,
and don't even know the places to fish?

6. Assume the voice of Tom. Write a letter to Laura some years after the close of the play. Consider what Tom might want to tell Laura. What might he want to know? How might his life have been?

GUIDE FOR READING

The Glass Menagerie

ACT ONE

Scene 1

1. How does the initial setting create the mood of a memory play?
2. Summarize what you know of the Wingfield family's past and present situations from the stage notes and Tom's opening speech.
3. How does Tom change as he moves from the role of narrator to the role of Tom the character in the play?
4. How do you know that there is tension in the family?
5. What memories from the past does Amanda recall? What evidence is there that these memories might not be quite accurate?

Scene 2

1. How has Amanda been deceived? How does she react to this?
2. How would you describe Laura's personality? How does she see herself?
3. How does Amanda seem to make Laura's problems worse? Is this intentional?
4. What new plan does Amanda come up with for Laura's future? Is this realistic?

Scene 3

1. How would you describe the tension between Tom and Amanda?
2. Describe the relationship between Tom and Laura.
3. What evidence is there that Tom wants to escape?
4. How does this affect Laura?

Scene 4

1. What is significant about the fact that Tom drops his key outside the apartment?
2. What is significant about the fact that Laura stumbles on the fire escape when leaving the apartment?
3. Why was Tom so taken with the magician's performance?

Scene 5

1. How does Amanda put her new plan into action?
2. How does Amanda help to earn money?
3. What do we learn about her as she does this?

Scene 6

1. Note humorous points in this scene.
2. How does Amanda deal with the fact that Laura is crippled?

After completing Act One, respond in your journal to the events in this act and to the characters. Predict the outcomes of Amanda's plan for Laura's future.

ACT TWO

Scene 7

1. Why does Laura react the way she does to Jim's arrival?
2. How does Jim respond to Amanda?
3. What do we learn about what has happened to Jim since high school?
4. What do we learn about Jim's aspirations?
5. How are Tom and Jim different?
6. What do they have in common?
7. What do we learn about Tom's plans?

Scene 8

1. How does Laura respond to Jim?
2. What are "blue roses"?
3. What is the significance of the broken unicorn?
4. What is the significance of the fact that Jim calls himself a "stumblejohn"?
5. Why are Laura and Amanda viewed through the scrim curtain as if behind a glass wall in the closing scene? What is the effect of this?
6. What is the effect of Tom's final soliloquy as narrator?

Respond in your journal to the conclusion of the play. How do you feel about Tom's escape? What do you think will happen to Laura and Amanda now? How do you feel about Amanda now?

THE PIGMAN

Paul Zindel

Betty Lang
Myrtle Beach High School
Myrtle Beach, South Carolina

Linda Brooks
Karns High School
Knoxville, Tennessee

OVERVIEW

Critical Commentary. Because of the nature of the work, reader response is the most suitable critical approach to Paul Zindel's The Pigman. In reader response, the question is not what does a work mean, but what does it do? The Pigman does a great deal for young people because it is about a high-school-aged boy and girl who struggle with many of the same problems that teens have. The protagonists, John and Lorraine, have difficulties with their parents, their wavering self-images, and their troublesome peers and with learning to mature and accept responsibility.

John, Lorraine, and the third protagonist, Mr. Pignati, together lead students to the uneasy realization that a time will soon come when there is no longer anyone to blame, when they have to accept full responsibility for their lives.

Reader response techniques such as focusing on the following four questions should generate many responses based on the readers' experiences.

1. What happens in the story?
2. How does it make you feel?
3. What in your personal experience does the story bring to your mind?
4. What sentence, image, or passage is most important or most meaningful to you?

Responding in journals and sharing their interpretations will enrich the students' reading of Zindel's work.

Though a reader response approach would be most effective, the novel also lends itself to the neo-Aristotelian approach, which gives the students an opportunity to read a contemporary novel with clear examples of reversal, recognition, and suffering and to experience catharsis.

The reversal is seen in all three protagonists. For John and Lorraine it occurs after they disappoint Mr. Pignati, the man they came to care for deeply. Mr. Pignati begins to experience the reversal at the same time with the realization that his wife is dead and that the people he has befriended are just children.

John and Lorraine then recognize that life is not a game and they are responsible for their actions. John writes, "There was no one else to blame anymore" (p. 148).

Mr. Pignati recognizes at the time of Bobo's death that his world has been delusionary and that, in reality, there is nothing left for him. His suffering ends in death, but John and Lorraine have to go on.

The last few pages of the text are filled with John and Lorraine's suffering: "Everything was so screwed up. . . . We murdered him. . . . When he died something in us died as well" (pp. 147-148).

All of this does create a cathartic effect that the students should be able to identify with.

Although other approaches such as psychonalytical, archetypal, and New Criticism could be used with The Pigman, reader response and neo-Aristotelian approaches give the students an abundance of what the book has to offer.

Potential for Teaching. Probst has observed, "The appropriate literature for students is literature that will awaken them, make them aware of differences, and compel--or invite--them to engage the text actively and creatively" (p. 35). Good adolescent literature is especially useful in English classrooms. The Pigman is especially good adolescent literature because Zindel has taken the effort to determine what adolescents like. In addressing adolescents directly he said, "I've talked with many of you--terrific, smart kids--and I recognize that you enjoy certain things because they're closer to you" (Commire, p. 287).

The use of male and female protagonists should interest both male and female readers and provide the opportunity to view one story from two points of view. The protagonists are close in age to those students who will read their story.

The novel, filled with humorous incidents (the apple-roll, John as bathroom bomber), has short chapters, rapid scene changes, and illustrations (for example, games and funny diagrams) that are part of the story. These features maintain interest by making the story appealing and enjoyable.

Challenges for Adolescent Readers. Students could become confused by the alternating narrators if they don't remain fully aware of who is speaking. The humanistic theme could be a problem for students with contrary religious beliefs. This short novel can be read in a week's time if students are assigned three chapters a night.

SUGGESTED INSTRUCTIONAL OBJECTIVES

During or after studying this work, students will . . .

1. demonstrate an understanding of the value of having alternating male/female narrators
2. be able to explain the effect of Zindel's use of rich and humorous language
3. explore the conflicts and tensions between adolescents and parents as shown through the language of the narrators
4. draw conclusions about the novel's theme and support these conclusions with examples from the text
5. be able to trace the neo-Aristotelian patterns of reversal, recognition, and suffering in the three main characters
6. be able to defend one of two critical views of the Pigman as a father figure or the Pigman as a surrogate child
7. be able to explain how the novel produces a cathartic effect through the action that reveals character and thought

PREREADING ACTIVITIES

1. Introduce students to Aristotle's terms reversal, recognition, suffering, and catharsis.
    a. Distribute copies of the King Midas myth and read it together. (See Appendix A.)
    b. Have students identify Midas' reversal, recognition, and suffering and the cathartic effect of the myth.
    c. Conclude with an introduction to The Pigman and tell students to be looking for those attributes in the novel.
2. Involve students in role-playing to explore conflicts and tensions between adolescents and parents. Have students draw from a hat a situation that sets up the possible conflict. Students should then, impromptu, play the role of the adolescent or the parent. Listed are some possible situation starters:
    a. Mother: "You've been on the phone for 45 minutes. You are not the only one who uses this phone."
    b. Father: "You're not getting a part-time job while you're still in school!"
    c. Mother: "You cannot go to the party if Zack will be there."

If students have not already been introduced to the concept of the reading response journal, this would be the time to do it as it can be used throughout The Pigman unit. The students will respond in the journals after each reading assignment (see Guide for Reading) but should also have them in class for prereading and postreading activities. Journal writings can be used to help a student clarify or verbalize ideas in the story. They can also be used to aid discussions.

For this role-playing activity students should respond in their journals with these ideas in mind:

A. Were the parents realistic? typical?

B. How do these kinds of difficulties with parents make young people feel?

3. To stimulate interest and show that reading can be fun, but also to introduce the idea of play which is so important in the novel, have students play the assassin game found in Chapter 10 of the novel. Students should do the game in their journals so that they can compare their answers with John's and Lorraine's when they get to them in the story.

4. In order to help students see John's and Lorraine's need for an older companion, have them write about and then discuss golden-agers who have been friends or have influenced them positively. Tell them to write why and how these older people were important in their lives.

5. In order to demonstrate the value of and perhaps the problems with two different points of view, have two people explain one incident, each while the other is out of the room. A contrived incident (role-playing that only the two involved know is role-playing) such as an argument between a teacher and student could be quite effective.

6. Present the students with a copy of Pip's description of Miss Havisham in Dickens' Great Expectations and John's description of Mr. Pignati in The Pigman. (See Appendix B.) Without revealing the source of these descriptions, ask students to read each of them and in a journal entry respond to the language of each description. They should find both excerpts appealing because of their descriptive power but see that Zindel has recreated their language in his book and therefore made it inviting to them.

7. Read the first chapter of The Pigman aloud so that students can hear the full effect of the rich, humorous language.

GUIDE FOR READING

The students can be assigned three chapters a night and respond in their journals to the following questions after each reading:

1. What happens in each chapter?
2. What do you feel?
3. What in your personal experience does the story bring to your mind?
4. What image, sentence, or passage is most meaningful for you?
5. Make one or more predictions as to what will happen next.
6. For all but chapters 1-3 tell whether your predictions were accurate.

Also, direct the students to label pages in their journals with these headings: John, Lorraine, Mr. Pignati, Lorraine's mother, John's mother, John's father. As the students read each chapter they should list words or phrases under each character whenever he or she is described or the character of the person is revealed. They should also jot down the number of the page from which the information was derived. This will be useful for postreading activities.

POSTREADING ACTIVITIES

1. As the reading guide indicates, students should write journal entries after reading every three chapters of The Pigman. These entries should be shared in class each day to aid in the discussion of the chapters read.
2. Have the students respond in their journals specifically to John's and Lorraine's reaction to Mr. Pignati's death. At this point they should tell what they feel for John and Lorraine. (Some students may have already done this in their daily assignment.)
3. Give the students the following quiz, directing them to use the following abbreviations:

   TA = Thoroughly Agree
   A = Agree
   TD = Thoroughly Disagree
   D = Disagree

   a. John is responsible for Mr. Pignati's death because the party was his idea.

   b. Lorraine is correct in calling herself and John murderers.

   c. Mr. Pignati's death was his own fault because as John said, "he has no business fooling around with kids."

d. The statement John makes, "Our life would be what we made of it--nothing more nothing less," is true.

e. John and Lorraine will not play games anymore.

Once students have completed the quiz divide them into small groups of 3 to 5 students. Instruct them to choose a group leader and a recorder. The objective is to achieve group concensus on all five answers. This, of course, is an ideal and rarely happens. Groups must be prepared to defend their answers.

Next, each group reports its results to the class, and the results are recorded on a chart on the board.

	Group				
Question	I	II	III	IV	V
1					
2					
3					
4					
5					

During the discussion which follows, students should be encouraged to refer back to the novel to defend their conclusions.

4. To be sure the students have a good understanding of John's and Lorraine's relationships with their parents, do this role playing.

   Situation 1: John asks his parents if he can have a party at the house.

   Situation 2: Lorraine has a babysitting job and asks her mother if John can go with her.

To extend this activity the students could each write out a skit, get into groups, and decide which skit is best according to which is more true to character. The character traits listed in the journal will be useful for this activity.

5. Distribute the following statements about The Pigman:

    a. "Then they [John and Lorraine] find a substitute parent in Mr. Pignati, a childless-widower, who becomes the parent neither has ever known, as they become the children he has never had" (Riley, p. 245).

    b. "They are searching for a surrogate child and Mr. Pignati becomes that child" (Riley, p. 245).

    Direct students to read the two pieces of criticism in which these quotations appear and choose one point of view to defend in writing, using support from Zindel's text.

    This activity will be a good introduction to criticism for ninth graders. They will have examples of criticism and be made aware that there are varying opinions (criticism gods don't exist) and few concrete "right" answers.

6. Assign to be read outside of class a novel that is related to The Pigman. Suggest The Pigman's Legacy, A Separate Peace, The Catcher in the Rye, The Outsiders, or any other novel about adolescent struggles. Assign a paper comparing The Pigman with the other work. Be sure to suggest that students tell which work is better and why it is.

7. Direct the students to write a short anecdote about someone who appears to have failed or succeeded at something. The anecdote should either support or refute the theme, "Our life would be what we made of it--nothing more, nothing less."

8. Direct the students to trace the patterns of reversal, recognition, and suffering in the three main characters. This could be a journal or essay writing assignment.

9. Choose music, art, or some other media form to illustrate one of the following thematic statements:

    a. "There was no one else to blame anymore" (p. 148).

    b. "There was no place to hide--no place across any river for a boatman to take us" (p. 148).

    c. "Baboons. They build their own cages" (p. 149).

EVALUATION

1. The response journal may be used for evaluation. The grade can be based upon whether the student did the assignments. Generally, there are not correct or incorrect responses in journals.

2. The comparison paper (Postreading #5) can be an evaluation tool.

3. The defense of the criticism (Postreading #4) can be used for evaluation.

4. Listening during the discussions and seeing that everyone is participating is probably the best determinant as to whether the unit is successful.

RELATED WORKS

1. The Catcher in the Rye (J. D. Salinger). Holden Caulfield is much like John. Readers could compare how the two young men view the adult world.

2. A Separate Peace (John Knowles). This story of initiation is told in retrospect, as is The Pigman, in an effort to explain and perhaps justify what has happened after events have occurred.

3. The Pigman's Legacy (Paul Zindel). A sequel to The Pigman.

4. "Araby" (James Joyce). This short initiation story reveals the generation gap or the insensitivity of adults to children.

5. "The Pigman: A Novel of Adolescence" (Loretta Clark). A helpful journal article that explores character, theme, and critical approaches. (English Journal, November 1972, pp. 1163-1169)

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APPENDIX A

King Midas

Midas was King of Phrygia, the land of roses, and he had great rose gardens near his palace. Into them once strayed old Selenus, who, intoxicated as always, had wandered off from Bacchus' train where he belonged and lost his way. The fat old drunkard was found asleep in a bower of roses by some of the servants of the place. They found him with rosy garlands, set a flowering wreath on his head, woke him up, and bore him in this ridiculous guise to Midas as a great joke. Midas welcomed him and entertained him for ten days. Then he led him to Bacchus, who, delighted to get him back, told Midas whatever wish he made would come true. Without giving a thought to the inevitable result Midas wished that whatever he touched would turn into gold. Of course Bacchus in granting the favor foresaw what would happen at the next meal, but Midas saw nothing, until the food he lifted to his lips became a lump of metal. Dismayed and very hungry and thirsty, he was forced to hurry off to the god and implore him to take his favor back. Bacchus told him to go wash in the source of the river Pactolus and he would lose the fatal gift. He did so and that was said to be the reason why gold was found in the sands of the river. (Hamilton, pp. 278-79)

APPENDIX B

Miss Havisham

In an armchair, with an elbow resting on the table and her head leaning on that hand, sat the strangest lady I have ever seen, or shall ever see.

She was dressed in rich materials--satins, and lace, and silks--all of white. Her shoes were white. And she had a long white veil dependent from her hair, and she had bridal flowers in her hair, but her hair was white. Some bright jewels sparkled on her neck and on her hands, and some other jewels lay sparkling on the table. Dresses and half packed trunks were scattered about. She had not quite finished dressing, for she had but one shoe on--the other was on the table near her hand--her veil was but half arranged, her watch and chain were not put on, and some lace for her bosom lay with those trinkets, and with her hankerchief, and gloves, and some flowers, and a prayer book, all confusedly heaped about the looking glass.

But I saw that everything within my view which ought to be white had lost its luster, and was faded and yellow. I saw that the bride within the bridal dress had withered like the dress, and like the flowers, and had no brightness left but the brightness of her sunken eyes. I saw that the dress had been put upon the rounded figure of a young woman, and that the figure upon which it now hung loose had shrunk to skin and bone. (Dickens in Safier, p. 576)

Mr. Pignati

When Angelo Pignati came to the door, I wish you could have seen him. He was in his late fifties and was pretty big, and he had a bit of a beer stomach. But the great part that slaughtered me was this great big smile on his face. He looked so glad to see us I thought his eyes were going to twinkle out of his head. He would've made one @#$% of a Santa Claus if you had put a white beard on him and stuck him on a street corner in December with a little whiskey on his breath. (Zindel, pp. 31-32)

BEOWULF

Anglo-Saxon Folk Epic

Sally N. Haas
Monacan High School
Richmond, Virginia

Brian Holt
Twin Lakes High School
West Palm Beach, Florida

Rosemary Woullard
Blair High School
Hattiesburg, Mississippi

OVERVIEW

Critical Commentary. Beowulf, the ancient folk epic of the Anglo-Saxons, presents the reader with much historic and linguistic information. Yet, this poem, which is a challenge to both teacher and student, is one of cultivated craftsmanship with a sophisticated rather than primitive form. The popularity of the Beowulf epic comes from its memorable characters and heroic action. The lengthy narrative of 3,182 lines consists of increasingly strange episodes of daring deeds, heroic bragging, and confrontations with the monsters--Grendel, Grendel's mother, and the fire dragon.

One critical approach useful for revealing the multiplicity of meanings in Beowulf is the archetypal or mythological approach. This method requires strict attention to the text in the formalist manner, but, in addition, encompasses a humanistic approach to cultural and historical events with an emphasis on common but universal cultural patterns. To look at a work in such a fashion is to bring to the surface some of the richness of the text not readily apparent to the reader. Two valuable sources for dealing with this approach are Sir James Frazer's The Golden Bough, which asserts the validity of myths and traces their prehistoric beginnings, and Carl G. Jung, Freud's pupil who contributed to mythmaking his theory of the "collective unconscious" which stores these common mythic patterns in all humans. The mythic patterns useful for investigating Beowulf are the epic form of the narrative, the organic cycle of human life, the quest of the hero, and the struggle of good against evil. While this approach limits an examination of much of the Beowulf material, it does provide the student and the teacher with certain paradigms that are recognizable and understandable as human behaviors shared by all men since ancient times.

Another way to approach the unlocking of pattern and meaning in Beowulf is reader response criticism, which is reader-reaction centered and depends for its starting point on the interpretive community of the students and teacher. Reader response criticism does not consist of any one critical theory but rather a group of theories which focus on the transaction between reader and text.

The advantage to this method of criticism is that it permits the frequently disempowered voices of the students to be heard. This occurs because the teacher allows the presentation of the subjective element of the reader's response rather than only the language of the text. The students' own feelings facilitate their understanding of Beowulf and, at the same time, allows them to validate their personal experiences with the text in a congenial environment. In addition, the form of the epic, the arrangement of the words and the episodic patterns determine the reader's expectations and encourage various interpretations.

In essence, this critical approach is an account of the reader's developing responses to the succession of words on the page. The object of such critical attention is the structure of the reader's experience. The reader constructs the text in order to render it internally consistent--to validate the text.

This validation of the text begins by focusing on the process and sequence of reading. It includes stopping at particular junctures or assigned lines in the Beowulf text and recording brief anticipation and retrospection notes. This process also involves noting places in the text where reader expectation is not fulfilled. The result of the reader response approach should be the development of shared responses within the interpretive community of the classroom. The writings of such critics as Stanley Fish, Wolfgang Iser, and Norman Holland can be useful for developing this reader response approach with students.

By using both a reader response and archetypal or mythological approach, the students assume responsibility for understanding the text. At the same time, they are offered both a formalistic and a subjective approach to the pattern and meanings in the text. The use of both methods should give the students the necessary skills to deal with the text as well as the self-confidence to formulate and express their ideas concerning Beowulf.

SUGGESTED INSTRUCTIONAL OBJECTIVES

After reading Beowulf, the students will be able . . .

1. to identify Beowulf as the chief work of the old English period and demonstrate familiarity with the poem's historic and linguistic value
2. to discuss Anglo-Saxon culture and the conditions of life depicted in the poem
3. to recognize and identify the qualities of the Anglo-Saxon hero
4. to identify the elements of the folk epic

5. to analyze the characteristics of Anglo-Saxon poetry
6. to demonstrate knowledge of selected Anglo-Saxon terms and names
7. to indicate an understanding of selected vocabulary words in context
8. to compare the elements of paganism and the Christian overlay in the poem
9. to discuss how the theme of good versus evil is developed in Beowulf
10. to predict probable outcomes about the action in the poem and identify certain kinds of patterns in the poem which make the work meaningful

PREREADING ACTIVITIES

1. Generate a discussion or a journal entry on storytelling. How are stories told? What kinds of stories have your parents told of their families? How have they told them (at parties, during bedtime, etc.)? What kinds of information are in the stories?

2. Show a videotape of The Story of English series (PBS). Show the first segment, which deals with Anglo-Saxon culture and customs. Follow this with a discussion emphasizing words such as Wyrd, comitatus, and thane.

3. To help the students become aware of the qualities of a hero, ask them to name several modern "superheroes" (e.g., Superman, Batman, G.I. Joe, Wonder Woman). Write these on the board as students name them and discuss the qualities that these heroes share.

4. Provide students with a list of the elements of an epic. Ask students to chart the ways in which Beowulf's personality embodies the most important characteristics and conflicts of Anglo-Saxon society as they read the text.

5. Provide students with definitions and examples of alliteration, kenning, and caesura.

6. Before reading the poem students should be given the pronunciation of names and terms commonly used in the work: Beowulf, Brecca, Brondings, Eclaf, Ecgtheow, Geats, Grendel, Hathobards, Healfdane, Herot, Hrethel, Hrothgar, Hrunting, Shild, Unferth, Wiglaf, Wyrd, Wetthow, and Wulfgar.

7. Provide students with the following list of vocabulary words from the text. Have the students look for these words as they read the poem. In their journals, have the students list the appropriate dictionary meaning of each word.

gabled
molten
billows
liegemen
marred
prowess
infamous
livid
folly
garrulous
valiant
afflictor
dissuade
foolhardy
lauded
blint
rafter
vented
lusty
dint
dirge

8. Discuss *fatalism* and *paganism* as the terms might relate to the poem. Continue this discussion with the religious beliefs of the Anglo-Saxons. Ask students to compare or contrast these beliefs with the Christian tradition.

9. Explain to the students that during the reading of the poem they should attempt to agree or disagree with the statement, "Some critics feel the major theme of *Beowulf* is the struggle between good and evil."

10. Explain to the students that as they read the work they should predict what they expect to happen at a certain point in the poem. They should note in their journals whether their predictions were accurate or the turn of events surprised them.

11. Before the students read the poem, emphasize that *Beowulf* was designed to be listened to rather than to be read. If it is possible, introduce the poem through a recording. By listening, the students may be able to identify for themselves many of the salient characteristics of Old English poetry, such as the chantlike effect of the four-beat line, the alliterations, and the caesuras.

12. As the students read the poem, have them note patterns that appear that deal with character, events, and poetic structure.

POSTREADING ACTIVITIES

1. In the course of telling the story of Beowulf, the poet frequently digresses from the main story with a related story from the past. Students will cite in their journals several of these historical digressions and explain how they are important to the structure of the poem.

2. Encourage students to make a genealogy chart of Beowulf's family.

3. Students will answer the following questions in discussion: Who is narrating the poem? How was the story originally told? Other than translation how does our written version differ from the original?

4. Have students write down in their journals what they have learned about Anglo-Saxon society from reading the poem.

5. Have students write an essay including these factors: What are the qualities that make a hero? Cite the qualities in Beowulf's

personality that you think are truly heroic. What opportunities for individual heroic behavior exist today?

6. Have students discuss the folk epic. They may define an epic and discuss the reasons why they would describe Beowulf as an epic poem.

7. Have students find and identify examples of alliteration, kennings, and caesura in the poem. Discuss these examples as the students point them out.

8. Ask students to discuss in what ways the author of this poem was influenced by Christian tradition. Have them provide examples from the text.

9. Ask students questions to generate a discussion on good and evil. List on the board characters that students associate with good and evil. What traits do characters in each list share?

10. Bring a patchwork quilt or photographs of several. Talk about the designs, patterns, and repetitions. Help students to see how these things add to the beauty of the work. See Celtic art patterns and have students design a pattern of their own.

EVALUATION

As part of the evaluation process, teachers may discuss the following with their students or ask them to respond in writing:

1. As the poem begins, what qualities of a good king emerge? Who are the king's thanes?

2. What are the signs of Hrothgar's greatness? What does the Hall of the Hart (Heorat) represent? How does Hrothgar treat his thanes?

3. What are the first traits attributed to Grendel? When Grendel is introduced, what is the point of the creation story? How is Grendel linked to it?

4. Characterize Grendel's attitude toward violence. What are Grendel's motives? What is significant about his refusal to pay "wergild"--compensation for having taken a human life?

5. What are Beowulf's motives for sailing to help Hrothgar and the Danes? What does Beowulf's response to the coast-guard's challenge tell us about him?

6. What is Wulfgar's position in Hrothgar's kingdom? Why does he think Beowulf deserves an interview with Horthgar?

7. What is Beowulf's way of assuring credibility in Hrothgar's eyes? Why does Beowulf pledge to fight Grendel without weapons? What does he mean by Fate?

8. How does Unferth's encounter with Beowulf contrast with Hrothgar's welcome? What is the point of Beowulf's long response to Unferth, and how does Beowulf finally silence him?

9. Is boasting heroic? What does Beowulf show to be the source of his heroism?

10. What constitutes a valued life in Beowulf?

11. Distinguish between what is primitive and what is civilized. Find evidence in the poem to support that the world of Beowulf is both.

12. How does the concept of fate or Wyrd function in the poem?

13. Compare Beowulf's battle with Grendel to his battle with Grendel's mother.

14. How do these battles differ from his battle with the dragon?

15. Discuss the Anglo-Saxon concern with fame as evidenced in Beowulf.

16. As representatives of evil, what do the three monsters have in common?

17. Discuss the pagan and Christian implications of Beowulf.

The following assignments should stimulate creative responses:

1. Grendel's diary was recently uncovered. What was in it?

2. Draw comic strips about Beowulf's adventures.

3. Choose and draw any scene from the three battles that is interesting to you.

4. Write a script for a "Meet the Press" interview of Beowulf. Have the reporter of your choice do the interview. Plan a performance of the program.

5. Compose a song with lyrics or compose a rap about Beowulf's adventures. Perform it for the class.

6. Write a pilot script complete with stage directions for a television series of Beowulf. Choose your cast from the actors of your choice.

7. Design costumes for a movie or television production of Beowulf. Renderings must be done for at least five characters.

8. Write and record a radio play about the hero, complete with sound effects.

RELATED READINGS

For Teachers

Blair, Peter H. An Introduction to Anglo-Saxon England (Cambridge, 1977).

Clark, John W. Early English (Norton, 1964).

Greenfield, S. B. A Critical History of Old English Literature (New York University, 1965).

Lawrence, W. W. Beowulf and Epic Tradition (Hafner, 1967).

For Students

Baugh, Albert C. A History of the English Language (Prentice-Hall, 1957).

Gardner, John. Grendel (Knopf, 1971).

Kennedy, Charles W. The Earliest English Poetry (Rowman, 1971).

Serraillier, Ian. Beowulf the Warrior (Henry Walck, 1961).

AUDIO-VISUAL AIDS

Film

English History: Earliest Times to 1066 (Coronet, 11 minutes)

Video

Beowulf (Films for the Humanities, Box 2053, Princeton, NJ 08543). This program is the most popular and effective way to introduce students to the origins of the English language and literature. This journey into Celtic-British culture and the oral epic tradition leads through Caedmon and Bede and culminates in a detailed examination of Beowulf and its protagonist, who is our first tragic hero. (38 minutes, color. VHS or Beta, $149. Rental, $75)

Recordings

Early English Poetry (Folkways #9851)

Beowulf and Other Poetry (Caedmon #TC1161)

Beowulf and Chaucer (Lexington #5505)